

BANDWAGON

**THE JOURNAL OF THE CIRCUS
HISTORICAL SOCIETY, INC.**

MARCH - APRIL 2004



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Catalina Leibel with her father Tommi Leibel was part of the Leibling Bros. (Chewy Davenport) circus performance. Photo by Tim Tegge.

THE BACK COVER

The front cover of the 1913 Carl Hagenbeck-Great Wallace Shows Combined courier. The same design was used on lithographers. It was printed by the Donaldson Lithographing Company of Newport, Kentucky.

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Plan to be there.

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THE CIRCUS YEAR IN REVIEW

The 2003 Season



By Fred D. Pfening, Jr.

Reports indicate the 2003 circus season was only so-so. Ringling-Barnum, Soleil and the two UniverSoul outfits did well. However, most of the other sawdust travelers may not have returned home in the fall with money bags full. The number of indoor and tented shows was about the same as in 2002.

The Ringling-Barnum Circus Red unit opened on January 2 in Tampa, Florida. It moved on 54 cars, 4 stocks, 31 sleepers, 2 concession cars and 17 flats.

Jonathan Lee Iverson was ringmaster and singer. Belo Nock was back as the show's feature, working in three acts. Mark Oliver Gabel worked ten tigers and the big elephant number. Sacha Houcke was back with a fine liberty horse number. Her father Sacha Houcke presented an interesting liberty act of horses and zebras. The twelve-member Sky Surfers Russian group flying trapeze routine was outstanding. The Torres brothers had six motorcycles in a steel globe. The Hebei Acrobats from China presented an unusual bicycle act. A flaming Brian Miser was Bailey's Comet, shot from a cannon. During the St. Petersburg engagement the high wire rigging collapsed while Alberto Agullar and

Bello Nock were working. Heavy sponge pads prevented serious injury when they fell.

The season closed on December 3-7 in Huntsville, Alabama.

The Ringling-Barnum Blue unit opened in Sunrise, Florida January 2 to 5. It moved on 57 cars, 4 stocks, 34 sleepers, 2 concession cars and 17 flats. Cirque de Soleil was set up on an adjoining lot.

The performance featuring Sylvia Zerbini and David Larible was the same as in 2002.

Cirque du Soleil's Dralion unit in Columbus, Ohio in July. Reprinted, with permission, from the *Columbus Dispatch*.

The show had trouble moving out of Cincinnati, Ohio on February 16 due to bad weather. Water flooded a nearby area and froze, making it difficult to move the wagons to the train. The train was finally able to leave Cincinnati on the 17th. In twelve hours it moved only 81

The finale of the Ringling Red unit in Madison Square Garden. Paul Gutheil photo.





The Ringling-Barnum Red train in Long Beach, California. Jerry Cash photo.

miles to Paris, Kentucky.

Traveling by way of Knoxville, Tennessee the cars arrived in Atlanta 24 hours late.

After playing Columbus, Ohio, April 30 to May 4, the show headed to Mexico City, a buy out engagement from May 13 to June 8. The train required seven days for the run. It was a long drive for Silvian Zerbini and other units going over-land. The United States route was resumed in Lafayette, Louisiana on June 18.

For the first time since 1953 Ringling-Barnum played Manchester, New Hampshire with the Blue unit October 22 to 26.

An animal open house was erected on both units in cities where space permitted. It was open for an hour before each performance. The elephants moved freely within a electric fenced area. The tigers were provided with a steel exercise arena. Horses and lead stock were housed in tents. The tents and exhibit equipment moved overland on trucks.

On March 25 a two-hour program titled Ringling Bros. Revealed appeared on the Travel Channel. During the year Ringling-Barnum

Cirque du Soleil Vareki ticket wagon in Los Angeles. Jerry Cash photo.



issued an Internet E-Zine newsletter.

On May 1 Feld Entertainment, Inc. announced that Tom Albert had joined the organization as vice president of government relations.

On November 2 circus owner Kenneth Feld was one of the runners in the New York City Marathon, completing the 26.2 mile course in three hours and fifty-eight minutes.

Gary Jacobson was the director of the Ringling-Barnum Center for Elephant Conservation in Polk, Florida. It contained 26 elephants, including five babies (under two years of age) with mothers; three juveniles and five males. During its existence seven males and seven females have been produced through captive breeding.

On December 5 a sixteen-th elephant was born at the compound. The 232 pound baby was named Riccardo.

In August Feld Entertainment announced a third unit to open in March 2004. It was to be called the Gold Unit. The circus, to travel by trucks, was to open 100 new markets.

Cirque du Soleil toured Alegria in Canada; Dralion and Varekai under canvas in the United States. Quidam was in Japan and Saltimbanco was in Spain. Indoor shows included Norba in Orlando, Florida and O, Mystere, and Zumanity in Las Vegas, Nevada.

A press release provided these details on the organization: 2,500 employees; more than 500 artists; average

age of employees, 34; more than 40 nationalities; 25 languages spoken; number of engagements since 1984, 240 in 90 cities, and number of spectators since 1984, 37 million.

Varekai played New York City in April, with tickets going for \$75 to \$195.

Dralion played Columbus, Ohio, opening on July 24. The big tent had been in the air for two weeks. Dralion, which had premiered in Montreal in April 1999, had played Raleigh, Baltimore, Montreal and Hartford before coming to Columbus. Ticket prices ranged from \$45 to \$65.

The acts included bamboo poles, spirits, tetterboard, double trapeze, aerial hoop, single hand balancing, ballet on lights, hoop diving, juggling, aerial Pas de Deux, rope skipping, clowns and live musicians.



A scene from Zumanity in Las Vegas. Photo courtesy of Cirque du Soleil.

Located in the heart of downtown the show did land office business in Ohio's capital city. An article in the Columbus *Dispatch* on August 14 stated that more than 75,000 tickets had been sold during the three week engagement. Marie-Eve Villenruve, a Soleil publicists, commented, "It's been very successful, so far, we calculate that Columbus has been the highest percentage of tickets sold per capita in any other market. Eight performances have been sold out and five have been virtually sold out, with seven of the 33 Columbus performances left through Sunday at the 2,500 seat Grand Chapiteau."

The article went on to say,

"Dralion's 150 cast and crew members booked 5,520 hotel-room nights, while using downtown restaurants, bars, movie theaters and shops.

"With 82,500 seats available during the Columbus run Dralion had sold about 91 percent of capacity by Tuesday."

Zumanity, housed in the remodeled 1,256 theater in New York-New York Hotel in Las Vegas, opened on August 14. The name came from a combination of zoo and humanity, described as "a provocative celebration of human sexuality, arousal and eroticism." As an adults-only production it opened with a cast of forty and ten musicians.

Audience members had to be eighteen or older to be admitted. Lyn Heward, president and chief operating officer of Cirque creative content division, said, "The style of the show called for more mature artists than past shows including acrobats who are less gymnastic and more exotic."

Newsweek's July 14 issue included an article about the show, stating, "Zumanity has some of the most beautiful things you may ever see on a stage, and some of the most embarrassing. A number in which two sapphire gymnasts dive breathtaking in and out of a giant water bowl outdoors Cirque's own watery epic."

The June 14 *New York Times* published an article on Zumanity with the headline, "Cirque du Soleil show ventures into erotica."

Heward, further noted "We have an approach that the human body in all its forms is beautiful, our other shows also deal with that.

"The show defuses the eroticism with a heavy dose of humor. The style of the show called for 'More mature' artists than past shows, including acrobats who are less gymnastic and more 'exotic.'"

Zumanity did boffo business from the start. However the management was not entirely happy with the production. In December the New York, New



The entrance to the new Cavalia show in Toronto. Al Stencell photo.

York theater was dark while the show was being retooled. It reopened at Christmas time.

Norman Latourelle, an early associate of Cirque du Soleil, opened a new show in Toronto on October 14. The Montreal impresario presented 33 horses, 30 acrobats, riders, dancers and musicians in what was advertised as "a breathtaking multimedia stage in North America's largest big top." The show was called Cavalia. In a September 28 Toronto *Star* article Latourelle said the show was a multi-million dollar extravaganza exploration of the relationship between horse and human. The show was framed in Shawinigan, Quebec, where it opened. The city was the home town of Canada's Prime

Minister Jean Chretien, whose government loaned millions of dollars to get the show off the ground. The article stated that Latourelle would not disclose what Cavalia's budget was, but the National and Provincial governments had invested \$7 million, in both equity stakes and repayable loans.

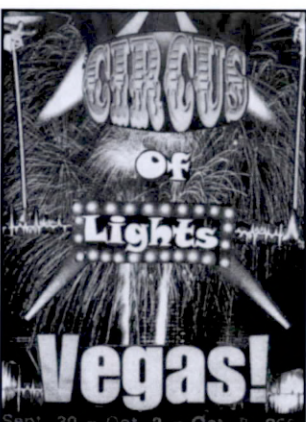
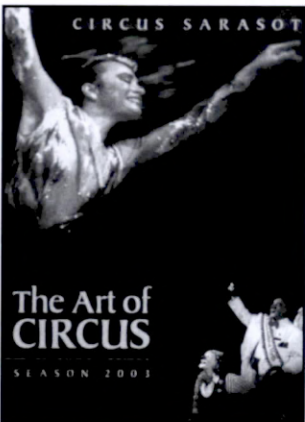
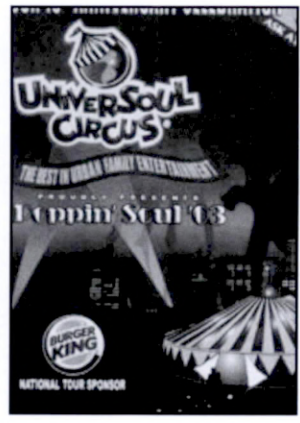
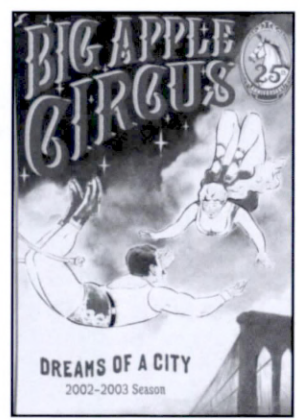
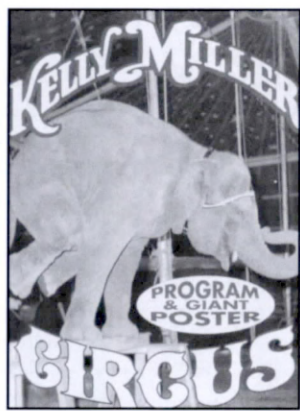
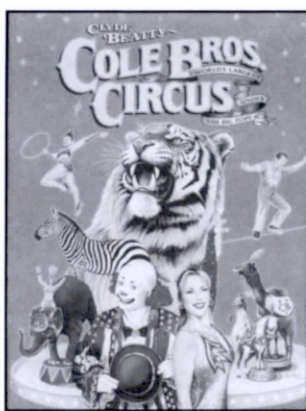
The article stated that a stage that would dwarf the one used by the Rolling Stones on its tours was used. Moving on thirty-three semi-trailers and appearing in a one million dollar custom made big top with four masts that gave the look of an ethereal castle. Seating was on bleachers, accommodating 1,800 people. The panoramic stage was one-third larger than the one used by New York's Metropolitan Opera.

The show came to Toronto after three months of fine tuning in Shawinigan, where it was not advertised. Word of mouth spread through the region, causing the box office to sell out in 24 hours. The October and November stand in Toronto lasted five weeks, resulting in sell-out business. Indications were that Cavalia would be more successful than Canada's Chevel's horse show that toured in 2001 and 2002.

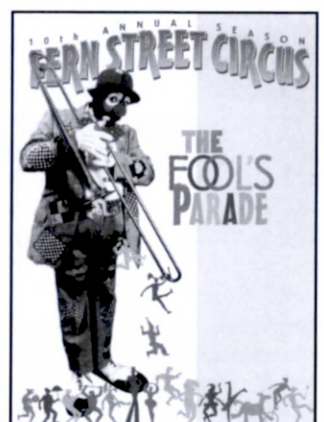
Another new circus was slated to open in the fall of 2003, but it didn't make it. Fred Hollinsworth bought

The Big Apple performers in 2003. Big Apple photo.





2003 PROGRAMS



the assets of the defunct L. E. Barnes Circus including the big top, trucks and wild animals. Former Barnes official David Hoover was to be a part of the revived outfit.

The circus had been offered for sale on the Internet, the price \$700,000.

It was framed and painted in Sarasota at a shop on Clark Road. Plans were made to open in November or December. However, an agreement from a group of auto dealer sponsors fell through and Hoover became ill with heart problems that led to bypass surgery. Acts had been contracted including an elephant act from Canada. A number of opening dates came and went. The equipment was later moved to the former Roberts Bros. Circus winter quarters in Arcadia, Florida.

The title was changed to Holly Bros., Barnes and Bidwell. The show was to go out in 2004.

Rehearsals began in August 2002 for the 25th anniversary edition of the Big Apple Circus. The production was presented in Dulles, Virginia and Lincoln Center in New York City in 2002.

The Big Apple Circus opened the 2003 summer season in Stone Mountain (Atlanta), Georgia, February 15 to March 2. The new production was titled *Dreams Of A City*. It was produced by Paul Binder and directed by Michel Barette.

The acts included Katja Schumann's horses, combining high school riding and aerial skills; Carlos Svenson presented his comedy horse Jasper, as well as a pyramid act

The Beatty-Cole Circus in Scranton, Pennsylvania. Robert Smith photo.

using four rosin-backs and six riders; Claudius Specht, Swiss juggler; Uzeyir Novoruzov, unsupported ladder balancing; Irina Markova, dog act; and Cong

Tian, slack wire. The Anisking Troupe provided two acts, trampoline and flying trapeze. Barry Lubin, as Grandma, provided the clowning assisted by Francis Brunaud, a French musical clown. Mark Gindick understudied Lubin, performing as Grandma. Dinny McGuire was announcer and vocalist. Rob Slowik conducted an eight piece band.

The Big Apple Circus was represented in the Macys' Thanksgiving Day parade. The United States bandwagon was supplied by the Circus World Museum and was pulled by an eight-horse hitch. The South Shore Circus Band played atop the wagon. Big Apple jugglers, acrobats and clowns performed on the street. Barry Lubin rode a skateboard down Broadway.

The season closed in Hanover, New Hampshire after presenting 311 performances.

Cedric Walker, America's only black circus owner, again toured two UniverSoul units. For the seventh year Burger King was the national sponsor.

The number one show was called Poppin' Soul 2003. The unit opened in Jacksonville, Florida on February 5. Longtime feature Casual Cal Dupree headed the cast. The acts included the Gabonese acrobatic troupe; the Olates, dogs; China Soul,



UniverSoul's Poppin' Soul number one unit in Los Angeles, California. Jerry Cash photo.

meteor act; Ben Williams, Woodcock elephants; Ameera Diamond, tigers; Martinez, kangaroo act; the Willy family, four riders in globe; Ricardo, hand balancer; and the Flying Navas. A group of Brazilians opened with the show, but left in mid-season. The tour closed in Los Angeles, California, November 23.

A tiger escaped while being transferred from one cage to another in North Jacksonville, Florida. The tiger was on loose for only a few minutes.

The second unit was called Soul In The City. It opened in Miami, Florida on March 14. Ringmaster was comedian Shuckey Duckey. The acts included the Twisted Sisters, contortionists; the Willy family, high wire; Soul Man, illusions; the King Charles troupe, basketball on unicycles; the Russian Artists, Russian bar act; and a Carson and Barnes three elephant act.

This unit went as far west as Houston, Texas and closed in Oklahoma City on November 23.

UniverSoul issued very detailed instructions for travel between cities. An example was the travel instruction of Poppin Soul from St. Louis to Columbus, Ohio.

A van picked up the tent crew on August 25 at seven a. m. The talent and staff loaded luggage in a U-Haul truck at seven. A bus departed the St. Louis hotel at nine for Columbus.

Each person could take one bag and one carry on in the bus. It was noted that on the bus there was to be no smoking, no alcohol, no loud playing of CDs or radio, no loud talking and no special invited guests. A VCR was on the bus and riders were free to bring video tapes. The company





checked into the LaQuinta Inn in Columbus.

The show opened in Columbus on August 26 at seven thirty P. M. Vans departed from LaQuinta at five with the staff; the performers left for the lot at six. Other notes reminded the employees there would be a cook out between shows on Labor Day. The performers were not allowed in the big top during performances; there was a \$50 fine for being in the tent.

The Clyde Beatty-Cole Bros. Circus opened in Deland, Florida on March 11. All of the rolling stock was newly lettered featuring and emphasizing Cole Bros. Circus.

Christopher Connors was ringmaster, assisted by Bonnie Bale. Leigh Ketchum was band director. The acts included Andrew Spolyar, tiger act; Gyulverd Agaverdiew and Jimmy Garcia, high wire act; the Russian Air Force, flying trapeze; clown Dusty Sadler; Silvan and Valery, dog act; Romeiro family, tetterboard; Sasha and Petro Smirnoff, cloud swing; Bulgarian girls, hair hang; Valery Tsoraev, house cats; El Pendulo Loco Del Rio, giant swing; Adam Hill and Bonnie Bale, elephants and Zarina Sinovat, cannon act.

On May 21 Jimmy Garcia fell twenty-feet from the high wire while the show was in Gathersburg, Maryland. He landed on his feet and suffered a bruised heel.

The show closed on November 28-30 in West Palm Beach, Florida after traveling 11,239 miles playing seventeen states.

Carson & Barnes with its enormous 350 by 120 foot big top opened in Bacliff, Texas March 31-April 1. The five ring tent seated 2,500 people.

The family-operated show was headed by Geary and Barbara with

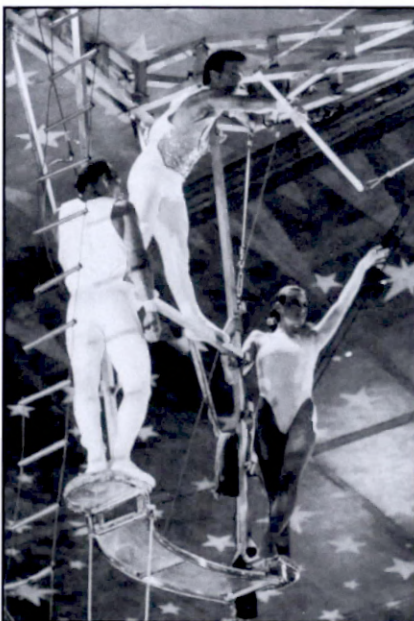
The giant Carson & Barnes Circus midway and big top. Harry Lea Kingston photo.

with daughters Kristin Parras and Traci Cavallinis, who were also active in the management. Kristi and husband, Gustavo, handle the midway, while Traci and husband, Julio operated the concessions.

During the season the show played a number of multi-day stands and some unsponsored dates.

Additions to the performance in 2003 were the Fusco family from Argentina presenting a gaucho act and Raul Alberto Cubillos, contortion act. Returning cast members of the Gonzales and Cavallinis premiered two swing acts featuring jump roping, clowns, and young acrobats. The new juggling act featured identical twin members of the Fusco family. Eugene Baranock's wild animal

The Cavallini Flyers on Carson & Barnes. John Polacsek photo.



act featured for the first time a two year old white tiger named Liberty. Sadly, the season's end also marked the retirement of the performing Fresian stallions.

The show teamed with Dick Garden to market some unsponsored stands in larger Midwest cities. These were played in shopping mall parking lots and on fairgrounds, on a lot and license basis for two and three day stands. Garden flooded each city with free kids tickets ala Sterling and Reid. The Hugo giant had financially successful stands in Kansas City, and Des Moines. In a most unusual arrangement the show played two consecutive weekends on the Minnesota State fairgrounds. One weekend was promoted in Minneapolis and the other in St. Paul. Both stands produced big crowds.

The acts included Vincent and Dione Gonzales and Rafael and Guillermina Videls, chiffon acts; Tatiana Fusco, aerial lyre; Eugene Baranock, two tigers and three lions; Gonzalez family, perch pole, rope jumping, Russian bar, and swing; Cavallini family, Russian swing and flying trapeze; Joe Frisco and Baby Jennie, five year old elephant and five Asian elephants; Baccardos and Gonzales, two space wheels; Fusco family, gaucho act, juggling; John Herriott Walker, high school horses and big and little horses; Paul Hansmann with five Friesian horses; Marcos troupe and Alberto, contortion acts; Ricardo Rosales, foot juggling; Guillermina Videls, hula hoops. The spec was Viva Espana.

Brian LaPalme joined the show in mid-season as ringmaster.

The show traveled approximately 15,400 miles, playing 184 towns in 21 different states traveling on 44

trucks and trailers. There were 180 employees.

For the first time in a number of years the circus played a route through the Southeast. It was in Winston-Salem, North Carolina on October 10-12. Dates in Georgia and Alabama followed.

During the season Carson & Barnes leased elephants to Walker Bros., Sterling & Reid Bros., UniverSoul, Paul Kaye and the Circus World Museum.

On March 7-8 the D. R. and Isla Miller Elephant Breeding Compound opened in Hugo, Oklahoma. The facility is located on sixty acres, it contained baby, female and male barns. The male portion of the facility totally hands-free, with a series of gates and squeeze boxes utilized along with food to direct the animal's movement. It was fenced with 5 inch pipe greater than 1/3 of an inch thick. The height is between 11.5 and 14.5 feet for the male portion. The pipe is set on 24 inch centers which provides an 18 inch gap between the vertical pipes. It is braced every 18 feet on the outside, with pipe set into buried cement that is 2 feet wide and 3 feet deep.

The perimeter fencing is also set in cement. Females can be directed from their barn or their exercise area, to a pen where they can join with a male and then immediately be returned to safety, after breeding. It is not unusual for females to be seriously injured by males, if left too long in their presence.

The elephant-breeding compound not open to the public. However, public and media tours were conducted during the dedication ceremonies on March 7. The compound represented a considerable investment by the Byrd family.

On August 20 a 275 pound male elephant was born at the Byrd family's Endangered Ark Foundation in Hugo, Oklahoma. He was named Obert after Obert Miller, the patriarch of the Miller family.

Roland Kaiser's Circus Vargas played Whittier, California May 20 to 25. All of the trucks were attractively decorated.



The Circus Vargas ticket trailer. Jerry Cash photo.

James Dockery was ringmaster. The acts included Susan Lacery with twelve Hawthorne white tigers; Valdimir Kopiev, magic rings and cats and dogs; Miss Sylvia, single trapeze; Jody Winn, eight liberty ponies; Genaddi and Svetlana, rope jumping and gymnastics; Gaspars, comedy auto and rola bola; Eleana Braa, chiffon strap act; Los Antons, perch act and hair hang; Karl and Jody Winn, space wheel; and Miss Stephanie, contortion routine. The show had no elephants.

Vargas made its annual visit to Las Vegas using three different locations. First it played the Zelzah Shrine, October 2-5, setting up on the parking lot of the Castaways Hotel for ten performances. Two other lots were then played.

Dick Garden's Sterling and Reid Bros. Circus opened in its winter quarters town, Beaumont, Texas, on January 8. Two new 53 foot sleeper semis were added to the fleet.

The show played an indoor date in Columbus, Ohio, February 24 to 26 and Dayton, February 28 to March 2. Phil Dulce was performance director and Ben DeWayne was ringmaster. Tim Frisco presented three Carson

Sterling & Reid's two pole red and yellow big top in Alexandria, Louisiana November 1. Harry L. Kingston photo.



and Barnes elephants. Brian Franzen worked his tiger act. Other acts included Rodrigo Fernanded, space wheel; clowns Cookie and Domino; Diego and Latalia, diablos; Sergi and Katrina, juggling; Caren Cristiani, six liberty horses; Vicki Munoz, six liberty horses; Anthony Maruska, four camels; the Mongolia Girls, contortion; Delta troupe, Russian swing; the Flying Lunas; Anthony Truska, single trapeze; Mirage Duo, aerial perch; and Luis Munoz, cannon act.

The under canvas tour opened on May 1, playing unsponsored the show moved on around fifteen well-decorated trucks. Most of the stands were two and three dayers. Garden stuck to his \$20 adult tickets and \$8 for children and flooded each town with kid's tickets. The Garden show played some buildings and then returned to the canvas layout.

By June 26 the show was under canvas in Union Grove, Wisconsin. The performance was presented under a Mendoza 100 foot big top with a 40-foot middle. Six seat wagons and a hippodrome track surrounded the single ring. The tent was magenta with yellow trimming on the outside and blue with yellow stars on the inside. A ticket semi and a concession semi were on the midway. A pony sweep in the big top operated before the show started. Two small former Ringling-Barnum trailers were spotted at the back of the tent that served as an entrance for the performers.

In Union Grove the performance was: an opening spec that included a small cage with two hyenas, llamas, camels and ponies. Some of the performers did a quick change act.

Display 2. Barbara and Yaro Hoffman worked four tigers, four jaguars and a black panther.

Display 3. Space wheel at the side of the ring while the arena was being struck.

Display 4. Clown fire-house gag with Joe Cook and a couple of other clowns.

Display 5. Espanas motorcycle on inclined wire.

Display 6. Juggling by a Russian couple.

Display 7. Eight girls on Spanish webs.

Display 8. Liberty horse act with six Arabians.

Display 9. Tumbling act.

Display 10. Two Chinese girls in hand balancing and contortion.

Display 11. Tumblers with a springboard dressed in Austin Powers costumes.

Display 12. Chinese girls on a single trap.

Display 13. Clown washer woman act.

Display 14. Luis Munoz cannon act.

There were no elephants on the show at the time. Brian Franzen rejoined the show in July with his three.

It closed in Brownsville, Texas in November and went into winter quarters in Beaumont, Texas.

Dick Garden announced in December that the title would change to Toby Tyler in 2004.

During the season the show played 119 cities, in 33 states giving 105 performances. It was under canvas in 69 cities.

During the winter months Garden also toured the Piccadilly Circus in buildings. It opened in Pensacola, Florida in January. The show played New Castle, Pennsylvania in May. The Scottish Rite Cathedral building would not permit any animals on the property so the dogs, alligators and liberty ponies had to be dropped from the performances. The Winn motorcycle on inclined wire and space wheel also did not work. Brian Staples was ringmaster. The acts that did appear included the Tehar troupe of five Moroccan tumblers; Valary, comedy juggling; Christin, aerial lyar; Paul David, bicycle act; Gladys



and Lilliana, webs; Javier Dresence, bola and table acrobatics; and La Pampas, gaucho act.

The show moved on a single Sterling and Reid semi-trailer.

Kelly-Miller owner David Rawls. John Polacsek photo.

David Rawls' Kelly-Miller, a circus that looks like a circus, opened in Hugo, Oklahoma on March 22 with all of the fifteen trucks newly

repainted. By April 8 it was in Henderson, Texas.

The midway included a large concession truck, the ticket/office trailer, a pony sweep, elephant ride, snake pit show and a balloon slide.

Music was provided by Alan Thompson, on drums and Evan Whitfield on keyboard. Kelly Rawls was ringmaster. The acts were the Omars from Argentina and the Perez family from Mexico. Laura Herriott presented her dogs and pony act as well as a show owned exotic animal group that included two camels, two ponies and a llama. Jimmy Silverlake worked the three show elephants.

The Ohio Railway Museum conducted two old time excursion trains from Columbus to Coshocton, Ohio, to attend the Kelly-Miller show on Memorial Day weekend.

During the season the circus

Kelly-Miller number two show in Milwaukee. Fred Pfening photo.



played the Southeast, the, Northeast and Midwest on the way home to winter quarters. It played sixteen states and traveled 9,433 miles, 218 days and 192 towns.

The show closed the season in Wilburton, Oklahoma on October 25.

Rawls produced the Great Circus Parade Circus in Milwaukee. Using a former Kelly-Miller tent he rented seat wagons. James and Cristine Harriott Plunkett appeared in the performance with Jimmy on the slack wire and Christine with liberty ponies. Other acts were Brian Franzen's elephants; Dave and Dave Smith, Jr. with two cannons being shot over the big top; Francisco Castro on high wire; the Anastasinis and Valeriy, clown.



The Culpepper & Merriweather ticket and concession semi. Bill Curtin photo.

A small tent in the back yard hosted friends and visitors. Harry and Mary Rawls and brother Bobby were on hand to greet one and all. During the week circus owners Johnny Walker and Dick Garden dropped by.

Trey Key's Culpepper and Merriweather Circus, out of Hugo, Oklahoma was in Washington state in July. The cookhouse fed 42 people. The midway included a Titanic slide; a Moon bounce, a pit show, elephant ride and menagerie and the concession/ticket semi. The acts included clown James Labro; Susan Vonderheid, Tavana Luvass and Stephanie Darr, Casey Cainan, aerial lyre; Barbara, elephant; Fred Rosales, juggling; Tavana Luvass, single trapeze; Simone, performing pigeons; Juliana Chimal, hula hoops; the Arlise troupe, unicycles; Natalie Cainans, dog act; Chimal family, tetterboard act and rope jumping; and Stephanie Darr, Roman rings.

The show moved on a concession/ticket semi; a flat bed semi carrying ring curb, big top, poles and



Bobcat. A third semi carried the elephants. A flatbed straight truck carried the light plant and pulled the cookhouse trailer. Another vehicle carried the lead stock.

The show was in East Texas in October. It closed the season in Kirbyville, Texas on October 27 and returned to quarters in Hugo, Oklahoma.

Bob "Cowboy" Moyer's Bentley Bros. Circus played the Manchester Mall in York, Pennsylvania, August 4-6. Moyer was ringmaster and presented three tigers in the steel arena. The acts included the Poemas and Russian Stars, cradle; Mexico Dino, sword and ladder balancing; Swetland's dogs and cats; Gold Finger, one finger stand; Alterias, bow and arrow act; Zamperlas, bare back riding; Nellie Hanneford Poema, eight liberty ponies; Poemas family, risley; and Diane Moyer, two elephants.

Jim Judkins Circus Chimera moved on 8 semi-trailers, 6 pulled double loads. There were 12 additional show owned smaller vehicles, like pickups, trailers and promotional vans. With all performers trailers the fleet totaled 55 units.

The following review appeared in the Durango (Colorado) *Herald* on September 23, 2003. Written by Jeff Mannix it read in part: "Performance date September 18, 2003.

"This is a hideous thing to say--there's almost nothing more dispiriting than the should'-a-would'a-could'a kind of advice--but, you really should have put the time aside and gone to the trouble to attend one of the four performances of Circus Chimera this past Wednesday and Thursday at what's left of the Fairgrounds. In the outfield of the baseball field, actually--which added

Circus Chimera's closing stand in Austin, Texas, November 23. Harry Lea Kingston photo.

to the outing because the whole shebang was on beautiful, green grass (a rarity indeed for traveling circuses under the big top).

"Let's start with the big top: A work of wonder, especially when you factor in that Circus Chimera assembles and disassembles some sixty-thousand square feet of industrial vinyl every twenty-four to forty-eight hours every week of the year except for four. The tent is a source of pride for a touring circus, and this one would give the most road weary cotton-candy hawker reason to write home. And of course part of the marvel of the big top is all the paraphernalia under the vaulting towers that disappear into darkness where the aerial ropes and wires ascend, spot lights, mood lights and work lights and hundreds of miles of electrical cable the size of a child's wrist, ropes and pulleys and lashings, deadmen, anchors, driven posts and guy wires, and seats for fifteen hundred. The circus tent and its appurtenances make an island floating on illusion--marvelously self conscious, independent of need for anything that didn't roll in on one of their dozen garishly adorned eighteen wheelers, including, in the case of Circus Chimera, two attending Roman Catholic nuns who set up, break down, sell tickets and minister to the ensemble. The nuns are officially assigned from an order who attends only to nomadic congregants.

"Circus certainly has transformed from the colossal shows of P.T. Barnum and

Ringling Brothers, with their herds of trumpeting pachyderms, ferocious jungle cats, bicycling bears and peppy poodle acts--although those gluttonous extravaganzas still play to eye-popping audiences in large American cities sited on rail lines and circulate by the dozens on a boutique scale in the circus breeding-grounds of Europe. Gone certainly are the days

of the circus side shows with the fat lady girthed by folds of adipose the size of truck inner tubes, midgets standing knee high to giants with size thirty-eight feet, hermaphrodites, contortionists, sword swallowers, fire eaters, and all manner of fascinating freaks. Departing even further, the new wave of circus jettisoned the livestock--albeit unwillingly, one would guess, because of the myriad of animal health laws, unavailability of tons of cheap carrion, and disposal requirements of waste product that came to be seen as toxic--and commissioned original music scores, advertised for gymnasts, hired choreographers and artistic directors, and sent the rumble throughout eastern Europe that circus in American has gone hip.

"Cirque de Soleil set the standard around about 1984 with their brilliant productions of synchronized lighting effects, clouds of blue and pink smoke, and dramatic defiance of gravity. Buoyed by almost unlimited funding from Air France, Cirque del Soleil brought new meaning to spell-binding entertainment, rendering Las Vegas' tawdry parody of the Greatest Show on Earth to babes in feathers doing jumping jacks.

"Circus Chimera is the gum-shoe

Circus Chimera's concession trailer. Jerry Cash photo.



offspring of the aristocratic Cirque de Soleil, but the dissimilarity ends when the lights go down, the music up, and a lonely spotlight carves a circle for the brilliant clown character of circus veteran Tom Dougherty, expatriate of the Soleil troupe and Ringling Bros. and Barnum & Bailey, and the effulgent artistic director of Circus Chimera.

"Circus Chimera displays more talent in two hours than the World Series and the Academy Awards combined. Eighteen acts of heart-stopping precision with names like Lunar Aerial Hoop, Lord of the Concrete Jungle, Globe of Death, Sacrificial Straps, Spinning Cube, performed by specimens of strength and coordination from as far away as Russia, Argentina, Peru, Ireland, Germany, Canada, Switzerland, and Mexico--especially Mexico, which seems in the last decade or so to be incubating circus prodigy.

"There's more, so much more to tell about Circus Chimera and what thirty-four thousand of La Plata County's thirty-eight thousand missed this last week. But you just had to have been there, unless you were. And if you were there ... well, you know that there's really no way to describe what you saw."

When the show played El Cerrito, California on June 14 the performance was dedicated to the memory of Don Marks. It closed the season on November 19-23 in Austin, Texas.

Walker Bros. kid ticket used in Wisconsin. Bill Biggerstaff collection.

Johnny Walker's Walker Bros. Circus again played a winter indoor route in the Southwest and Midwest. Contracting was done by Norma Cristiani from an office in Sarasota. She was assisted by Dale Longmire and Donna McMahon.

It was in Rustin, Louisiana on January 29, playing the Civic Center. One ring was presented in front of a large backdrop and back door. Seven high bleachers were on three sides

seated around five hundred. Justin Loomis was ringmaster and the acts included Jennifer Walker, dogs; clown Koko Kramer; Sashi, liberty ponies; Princess Alaina (Kramer), contortion act; Roxana, bird act; Jason Walker, big and little horse act and juggling and the Dancing Gauchos.

The Walker tent show opened in May and played the East Coast and Great Lakes states. Brian Franzen's three elephants were added for the summer season.

The circus was in Coldwater, Michigan over the July 4 weekend. Its layout and equipment was the same as in past years. A pony sweep, horse trailer and concession ticket/concession semi, elephant ride and pony ride and an inflated slide were on the midway.

The same square end, bale ring, red and yellow big top was again used. The inside of the tent was dark blue with yellow stars at the poles. A novelty stand was next to the red and yellow marquee. Four flood lights and a bank of colored lights provided the interior lighting. Seating was on two nine-high seat semis and a number of sections of bleachers.

John (Gopher) and his circus of many names wandered across the country, using various titles. The show played Enid, Oklahoma on April 12 and Marysville, Kansas on April 23. Six stands in Nebraska followed. It was in Norfolk, Nebraska early in June. It played a route in Canada with Shane Johnson's cats added as a feature. Playing Texas dates late in the fall the Big Top Circus title was used.

Davenport's second show

was titled either Barnes & Bailey, Bailey Bros., Cavalcade of Stars Circus or Big Top Circus, but was best known as Chuey Davenport's show. Tommi Leibel was with this unit with his animals. Using the Bailey Bros. title the show played Houston, Texas, April 11 to 13.

The show played Uniontown, Pennsylvania, as Leibling Bros. September 19 to 21. The big top was a 70 round top with a 40 foot middle. One truck in had a sign on the side reading "Cavalcade of Stars Circus."



The Vidbel big top and carry all semi at the Gibtown Showfolks Circus in January. Fred Pfening photo.

The Alain Zerbini Circus played the Muskingum County Fair in Zanesville, Ohio, August 10-16. The music was on tape and Miss Melonie was announcer. The acts included Anna Lee, hand balancing and chifon strap act; Zerbini's dog act; Damion, unicycles; and Galerita Duo, perch pole act.

The Vidbel Circus played four Shrine dates in Kentucky in April. It played Harrisburg, Pennsylvania, April 3-6. The performance included the Morris elephants, Kay Rosaire's white tigers, Jennifer Vidbel, single trapeze and miniature horses. Rochester, New York was played March 21-23.

The Chuey Davenport circus in Uniontown, Pennsylvania in September. Tim Tegge photo.



The show played no under canvas dates and the tent and seats were at the Circus World Museum during the season. Unfortunately one of the round ends of the tent fell off a truck and was lost in Florida. A make-shift piece of canvas was used in Baraboo. Scott O'Donnell was in the performance in Baraboo.

Meanwhile Jennifer Vidbel (Mrs. O'Donnell) played an eighteen week engagement at the Southwick Zoo in Mendon, Massachusetts starting May 4. Thirty or so animals were in the show.

James Clement's Circus Boreal did not play Alaska in 2003, due to lots not being available, but operated Pachyderm Plus Productions at fairs and other events across the state. He rented some equipment to Tuffy Nichols, who played a date in Alaska.

Tommy and Struppi Hanneford produced an unbelievable number of performances, playing Shrine dates and fairs, in buildings and under their four big tops. This was despite Tommy's health problems.

Hanneford presented a three ring performance in Ft. Myers, Florida, March 1-3. Billy Martin was ringmaster and Larry Stout was bandmaster. The show included a twelve girl ballet; Alesia Goulevitch, Russian clown; Tina Winn, slide for life; Svetlana Shacheeva, dog act and cat and bird act; Garza family, gold statue act; Bilea Troupe, tetterboard act and Russian bar act; Polemas, risley acts; Mark Karoly, riding act and elephants; John Winn, motorcycle on wire; Benito, juggler; Nellie Hanneford's 16 horse and pony liberty act.

Tommy and Struppi Hanneford at the Big-E. Paul Gutheil photo.



Reconnecting with the Detroit Moslem Shrine Hanneford brought his Canobia big top for a May 14 to 18 engagement. With Billy Martin as ringmaster the star-studded performance included the Flying Pages; an uncaged tiger act; Angela Martin, aerialists; the Smirnovs, quick change act; Dulce Landa's hair hang; Bilea troupe, tetterboard and Romanian bar act; Mark Karoly, riding act and elephants; and Shamsheeva's birds and house cats.

Hanneford again produced the big top circus at the Eastern States Exposition in West Springfield, Massachusetts, September 12-28. John Wilson was ringmaster. The acts included Roy and Cindy Wells, exotic animals; Uzeyir Novruzov, unsupported ladders; Svetlana Shamsheeva, cats and birds; Benito, juggling; Alesia Goulevitch, hula hoops; Fiodar, clown; Miss Dulce, hair hang and the Dzigits Cossack Riders. New this year was the Big-E Walkway of Circus Stars leading to the entrance of the Hanneford big top. Hanneford also produced the Chinese Imperial Acrobat Show at the Big-E.

Susan Rix and her husband with their Big Bear Country midway show played the Big-E.

Going to the Northwest Hanneford played dates in Washington, Oregon, and Montana. The acts included Irini Markova; Jessie and Jaime Marrufo; the Garzas, statue act; Jessica and Claudia Alvarado.

During the year Hanneford played a number dates at the same time in buildings and under canvas.

Tarzan Zerbini produced the Denver Shrine circus February 21-23. Michael DeGirolama was bandmaster and Richard Curtis was ringmaster. The acts included the Flying Cavallinis; the Diamond Acrobats of China; Lloyd's sheep dogs; Erika Zerbini, liberty horses; Anthony Zerbini, elephants; Richard Curtis, magic; Vincent Von Duke, lions and tigers; Don Otto, comedy diving; and Joseph D. Bauer, space wheel.

The show played its usual route of Shrine dates in Canada using its big top.



The Royal Hanneford Circus in White Plains, New York in February. Paul Gutheil photo.

Zerbini took a unit to Bermuda in December that included three elephants, a white tiger and four dogs.

The George Carden International Circus produced Tyler, Texas Shrine show, August 15-17. Tino Valencia was announcer. The acts included Shane Johnson, six tigers; Justino, juggler; Larry Carden with Bo the elephant and three other elephants; Gabby, clown; Carlos Szwed's dog act and sword balancing; Flores troupe, tight wire; Kazak troupe, webs and rope jumping; Danielle Zoppe, hula hoops; Urias family, motorcycle globe. Carden played a ball park location for the Shrine in Jerseyville, Illinois on June 3.

John McConnell was joined by Bob Connor, as Vice Present of Marketing in the operation of Circus Royale. The show played a late winter tour and in the fall moved to new territory in New York, Michigan and Minnesota. New York dates were Plattsburg, Glen Falls, Albany and Utica.

Michigan dates were in Jackson, Cadillac, Battle Creek, Port Huron and Detroit. The Detroit performance included ringmaster Rebekah Monroe; Gabrella Guzman, aerial act; Olates family, dogs; T. J. Howell, juggling and unicycle; Luisa Marinoff, Roman rings; Cousin Grumpy (Les Kimes), pigs; Vladimir, aerial chains; Pat White, seven tigers; Marinoffs, double traps, and Manjos, quick change. The Flying Redpaths, Tahar Douls, alligators and the Barreda elephants worked the New York state dates.

McConnell planned to open an under-canvas circus in the Wisconsin Dells on July 9. However, permit

problems prevented the opening. McConnell stated that a full season would be played there in 2004.

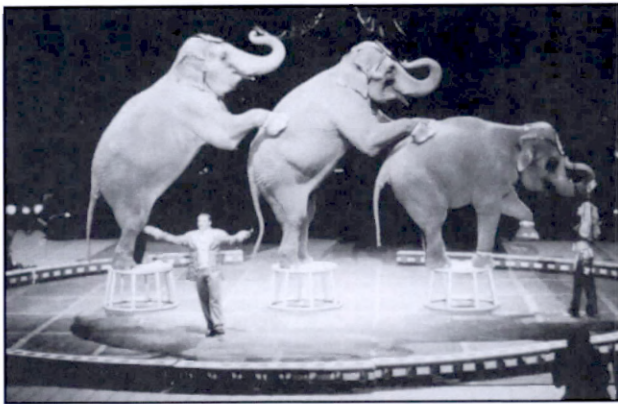
Serge Coronas' Circus Hollywood played the New York State Fair. The Coronas Giraffic Park zoo was set up next to the circus. The acts included Michael and George Coronas, Jr., risley act; the Friesian liberty horses; Mundo Cortes, clown car; Nicole Coronas and Llestsira Landkas, lyre act; Miss Crystal, hula hoops; and Xena and Company, uncaged leopard act.

The Hamid Circus played LaCrosse, Wisconsin, March 7-9. Tim Tegge was ringmaster and Larry Rothbard had the band. The acts included Giovanni Zoppe, Nino the clown; a new Hawthorn wild animal act with 10 tigers and one lion, worked by Hans Juergen and Judit Nerger; jugglers Alex Didiere and David Connors; Markov's Dogs; Geraldo Didiere, space wheel; Tito Montoya and Arleta, cloud swings; Andre, juggling; and Jorge Barreda's elephants.

Wayne McCary produced Shrine shows in Manchester, New Hampshire; Lewiston, Maine; Portland, Maine; Augusta, Maine; Bangor, Maine; and Presque, Maine.

Jody Jordan's International Circus played the Albany, New York Shrine April 4-6. Ari Steeples was announcer. The acts included Pat White with seven Hawthorne tigers; the Flying Redpaths; Mad Hatters, juggling; Steeples's chimps; Louisa Marinoff, Roman rings; Elena, hula hoops; motorcycle globe; space wheel; Guereros, motorcycle on wire; Miss April, unicycles; the Russian Souvenirs, quick change act; George and Louisa Marinoff, aerial act. Hackenberger's elephants finished the performance.

Jim Plunkett's James Christy Cole Circus played the Monroe, Louisiana Shrine, May 14-16. John Malett was band leader. Cristine (Herriott) Plunkett was ringmaster. The acts included Espana's space wheel and motorcycle globe; Roy and Cindy Wells, camels, horses and llamas; two rings of liberty ponies; the Espana



An elephant act at the Circus of Lights in Las Vegas. John Polacsek photo.

girls with a bungee trapeze act and chiffon act; Castle's bears; Chicago Boys, jump rope act; and Doug Terranova, three elephants.

George Hubler's International Circus opened the season in Pine Bluff, Arkansas on March 29. Other dates were played in Hagerstown and Frostburg Maryland; Youngstown, Ohio; Holland and Flowerville, Michigan and LaPort, Indiana.

Hubler produced the Grotto Circus in Canfield (Youngstown), Ohio, May 14 to 17. Charles Van Buskirk was ringmaster. The acts included Vincent Von Duke, lions and tigers; the Ricardo Duo, inclined wire and aerial cradle; Shane Hanson and Elaine Hall, jugglers; Miss Christine, hula hoops; Roy and Cindy Wells, exotic animals; Allesia, cloud swing; Don Otto, comedy diving; Manjo Trio, quick change act; Skymasters, sway poles; Jimmy Hall's bears; Shane and Alesia Hanson, roller skating; Brett Carden, elephants and the Flying Eapanas, trapeze.

In October Hubler was administrator/coordinator of the Circus of Lights, a mammoth circus for the State Farm Insurance Company's convention in Las Vegas' Sam Boyd Stadium. The show played from September 30 to October 3. Earl Duryea put the date together and was the producer.

Dave Longwill was in charge of erecting a 200 ton steel grid-arena, measuring 188 by 88 by 65 feet high on a football field.

Rehearsals started four weeks prior at Farrington Studios where

new costumes were made for the opening and closing productions.

Tracy Jordan was ringmaster. The performance opened with "Join the Circus" spectacular with Keith Green's ten piece band. The acts included the Espana girls aerial chiffon; Rage in the Cage with Bruno Blaszk; Espana's space wheel; David and Dania quick change; Cathy

Hanneford's liberty horses with 12 dancers in end rings; Tito Wallenda's high wire act with a 7 person pyramid; the Flying Pages; Christine Zerbini and Nicholas Winn's sway poles; three rings of elephants, Larry Carden and Bill Morris, Jr., Espana's motorcycle globe; Oleg Baklainou, strap act; Bantu Warriors, pyramid building; Paul Castano's dogs; and a nine elephant long mount. Over one hundred people were in the show, including theatrical technicians and five professional clowns.

The Gatti Indoor Circus International played Fort Worth, Texas, March 9. Devon Chandler was the announcer. The acts included Tammy Wallenda, tigers; a juggler; single trapeze; hair hang; clown; Russian strap act; hand balancing; trampoline; Russian swing; sword balancing; hula hoops; Chinese poles and John Pelton, elephants.

Clyde Bros. Circus, operated by Don and Shane Johnson, produced the Memphis, Tennessee Shrine show. Bill Boren was ringmaster. The acts included Shane Johnson, tigers; Pages, Russian Swing; Johnny Peers, dog act; T. J. Howell, juggler; Cindy and Roy Wells, exotic animal act and dressage horses; Flying Pages; Rietta Duo and Gainer Duo, aerial acts; and Dough Terranova, elephants.

Sam Smith produced the Sioux City, Iowa Shrine circus. Brian LaPalme was ringmaster. The acts included Clayton Rosaire with three tigers and three lions; Paluca Salazar, rings of liberty ponies; the Espana clown; Dallas Rosaire, Jamie Salazar and Getti Garcia, hula hoops; the Rosaire-Zoppe chimps; Larry Carden, elephants; Leo Garcia, small motorcycle; Karchee Ziemann, BMX bike act; Brando Duo, roller

skating and Isavett Duo, double trap act. Smith also produced the Sarasota Showfolks Circus in December.

Circus Valentine played Norfolk, Beatrice Fremont, Lincoln and Lexington, Nebraska in April.

Ray MacMahon's Royal American Circus, aka Great European, played Xenia, Ohio, February 1. The acts included Miss Elizabeth, hula hoops; Dykes family, unicycles; Miss Manuela, dog act; Paulina and Simone, bird act; Jose Torres, juggler; the Mighty Ninja's snakes; Cousin Patrick's pigs; Lucky the clown; Luse Ayalas, rola bola; and Ron and Simone, aerialists. The show carried two sets of blues

During the summer season a petting zoo was added that included two camels, llamas, two Sicilian donkeys, a zebu and two large monkeys. Another set of seats were used for pig races. The show played the Cayuga County, New York fair in July.

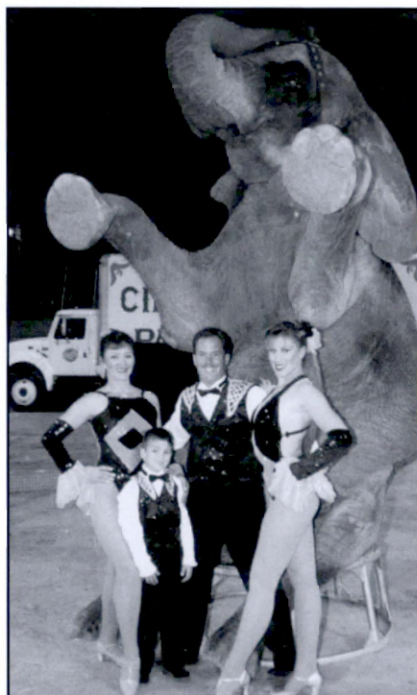
The Circus Pages opened in Arcadia, Florida early in January. By May it was in Minnesota and Nebraska. The show carried four tigers, two lions, a camel and two elephants. Vincenta Pages worked the cat act with Mom and Dad just outside the arena. She also worked a six pony drill and performed on the aerial lyre. Other acts included Trico, clown; James Earhart, juggler and dog act; the Passos family, risley, and slack wire.

Haji and Stephaine Dubsky's Royal Palace Circus played Springfield, Ohio on April 21.

Tom Beran as Borsch was the clown and ringmaster for the first half and presented a trampoline act. Brad Lee was ringmaster for the second half. The acts included Miss Sandy, hula Hoops; Ervin Hall, dog act and monkeys; the Sandros troupe, balancing act; Dominics, risley act; and Miss Amanda, silk strap act.

Unfortunately Dubsky was forced to close the show in mid-season. He later joined Sterling and Reid Bros. as manager.

The Zamperla Thrill Circus closed its 2003 season at the St. Louis Fair and Air show in September. The show had been beset with problems during the



Freda Pages, Jorge Pages, Jr., Jorge Pages and Vincenta Pages in Ocala, Florida in January. Tim Tegge photo.

tour. In July the tent was hit by high winds and a approaching tornado. The next day it blue skied it and by the second day the tent was repaired and back up. The performance included Miss Lyne, aerial lyre; comedy plate spinning; Miss Katenlina, Spanish web; Rudolph Delmonte, hand and chair balancing; Treven Delmonte, tumbling and rola bola; Miss Matalia, single trapeze; Miss Kelsie, hula hoops; and Ermes Zamperla, human cannon.

Andy and Mike Swan again toured their two-man circus through

The Circus Jaeger marquee with performers from the Midnight Circus. Erik Jaeger photo.



California, playing from February to October in their little 40 by 60-foot "big top." The acts included juggling, single trapeze, comedy magic and dog act.

Cirque Eloize played the Barclat Theater on the University of California Irvine campus on July 11. The performance included comedy juggling; a Russian bar routine; a twin piano number; a tetterboard act; a single girl on the high wire; a five person chiffon strap act; and a hand balancing statue act.

Erik Jaeger returned to the canvas trail in 2003 for the first time since 1995. The show played outside of Kansas City, Missouri. The performance was presented in a heated big top seating 350 people. Jeff and Julie Greenberg of the Midnight Circus provided a troupe of 17 artists. There were no animals in the show other than a pet dog.

The Jose Cole Circus opened on March 7 in Glenville, Minnesota. Bob Potter was ringmaster. The acts included Ramos girls on ladders; Christina Dubsky, dogs and house cats; Gina and Nadia Ramous, hand balancing; Tom Demry, Shetland pony and elephant; Janos Dubsky, clown; Maria and Pabolito Rodrigues, cradle; Ramos family, risley act; Great Max, chair balancing; Noe Ramos, dancing doll; and Miss Maria, Roman rings.

The Zoppe Family Circus played thirteen weeks in 2003; eleven weeks were new sponsors. Under their four pole big top the show played the Houlton Agriculture Fair in Houlton, Maine; July 3-6. Zoppe played the Whaling City Festival in New Bedford, Massachusetts; July 11-13. The five acts were intertwined with appearances of Giovanni Zoppe.

The show also played the Italian Festival in Milwaukee, Wisconsin; Stone Park, Illinois and Hamburg, New York.

Billy Martin's Cole All-Star Circus played Oswayo Valley, New York on January 15 and Smethport, New York April 15. The show was in Lancaster, New York on March 19.

The Star Family Circus played Ashland, Kentucky March 18.

Mike Naughton opened his

Yankee Doodle Circus on January 29 with his usual route through New England. The acts included Alexander and Svetlana Rebkovets, unsupported ladders; Viktoria Shvarts, chiffon and hula hoops; Tosca Zoppe, eight mini-horses and Victor Radokhov's dogs and house cats. Charlie Van Buskirk was ringmaster.

Shane and Alicia Hansen's Spectacular was a feature of the at the Dutchess County, New York, fair. Acts included juggling; the Flying Redpaths; the Rolling Diamonds (Hansens), roller skating, and a double cloud swing.

Arthur Duchek's King Arthur Circus again appeared at the Yorktown Heights, New York, fair in September. Duchek introduced his new character "Power Man," there. Denis Ignatov presented dog and a domestic cat acts in the show.

The Sun Shine Circus played Poplar Bluff, Missouri January; the Oil Palace in Tyler, Texas, August 15-17 and the Longview, Texas Rodeo Arena, August 30-31.

Bill Birchfield presented his 21st circus for the Kissimmee/St. Cloud Jaycees on January 11. Acts included the elephant Dondi; Johnny Peers' Dogs; the Dubba Dubba Kids and Anthony Liebel, rola bola.

Paul Kaye again produced the Evansville, Indiana Shrine Circus in November. As usual it was a big show. There were eleven Carson & Barnes elephants, the Flying Redpaths, Jordan's globe act. Roy and Cindy Wells and the big Hawthorne lion and tiger act. Other acts were Dannt D'Oscar, gymnastics; bears; Zoppe-Rosaire chimps; Ma-lambo Gauchos and the Kenya Wizards.

The Showfolks of Sarasota Circus was presented on December 13 in Robarts Arena. It was produced by Sam Smith. Heidi Harriott was ringmaster and Charlie Schlarbaum was bandmaster. The volunteer acts included Clayton Rosaire's wild animal act; the Flying Pages; Hula Hoops; Rosaire's bears; the Moroccan Connection; the Iyak Brothers; the Willys, Russian swing; Jennifer



Billy Martin's All Star Circus in Lancaster, New York in March. Tim Tegge photo.

Vidbel, traps; Bella Tabak, ponies; Walker's, dogs; Werner and Gueros, high wire; Gomez Family, dogs; Smiley Daily's comedy car; Derrick Rosaire's bears; Miss Elaina, contortionist; Pinky Delmonte, aerialist and the Murray Family elephants.

Circus Sarasota opened on January 31 and ran through March 2. It was presented in tent leased from Joe Bauer. The Dolly Jacobs-Pedro Reis produced performance included Al Calientes, Rinaldo the clown; the Dotsenko troupe of gymnastics on a Russian flex bar; Abdallah Kouraimi, frog act; Lisa DuFreesne, dressage horse; Dolly Jacobs and Yuri Ryjkov, aerial strap act; David Rosaire, dog act; Pedro Carrillo, high wire; Machele and Amile Chan, hand balancing; Quiming Meng, vase juggling; and the Dzhigit Riders, Cossack riders. Jackie LaClaire again welcomed everyone as they entered the big top.

The New Pickle Circus sponsored by the Circus Center of San Francisco, played Mountain View, California, January 3-5. The new production, called Circumstance, was directed by Gypsy Snider and choreographed by Shana Carroll. The company consisted of eleven performers and a four piece band. Acts worked into the story line included James Woolverton as a pickpock; Olga Kosova, aerial rope sequence; Joel Baker, a clown; Cory Tabino, hand balancing; Ena and Danny Starling, rope trapeze and contortions; and Chris Weiland, silk strap act.

Circus Smirkus opened on June 30 for a seven week's tour. A new creative team headed up the production. Troy Wunderle was creative director. Julie Greenberg and Jeff Jenkins were artistic directors. Rob Mermin's role was "creative advisor."

The show moved on four trucks, four equipment trailers, two RVs, five pickups, two buses and three sleepers. The big top was European type. There were also three additional small tents on the lot.

The San Diego Fern Street Circus management was reorganized following the departure of founder and artistic director John Highkin. The new team consisted of Cheryl Lindley, artistic director; Bobby Hartman, program director; Wendell Kling, production manager and Don Covington, administrative director. Covington came to the show after eight years with the Big Apple Circus.

It annually performs to more than 15,000 people in the San Diego area.

The show played the Pearson Park Amphitheater in Anaheim on June 20. Benny Hoffman was band director. This year's production was titled The Fools From Outer Space.

The acts included Bobby Hartman, juggling; a group of eleven girl acrobats; Cheryl Lindley, single trapeze; a Mexican trick roper; a trampoline number; Slava and Katie Troyon, Russian clowns; Anne Covington, hula hoops; Brandy Wirtz, chiffon strap act; and Annette Lucero, baton twirling.

The Berkshire Circus Camp presented a show in Pittsfield, Massachusetts on August 15. Sean Fagan and a staff of four other coaches had trained the group of youngsters. Music was provided by the Pittsfield Eagles Band.

The acts included a trapeze act, rolling globes, clowns, rope act, slack rope, stilt walking, unicycles, web and arial hoops, tight wire, rola bola, and tumbling.

The New York based school show Circus Amok played a number of locations in the Big Apple. The show

opened on June 5 and ran through June 22.

The company consisted of seven ring performers and a seven piece band. Acts included tight rope walking, juggling, acrobatics, stilt walking and clowning.

Circus Minimus, another New York based children's circus, played the Brooklyn Friends School, June 18 to August 1. A number of addition dares were in various New York City locations. The program was directed by Kevin Maile O'Keefe.

The Brooklyn based Russian/American Kids Circus played the Vilar Center for the Arts in Beaver Creek, Colorado in March.

The Hilltop Circus played the Pine Hall Waldorf School in Wilton, New Hampshire in April. The acts included unicycles and juggling.

The St. Louis Archers performed in the City Museum on Saturdays.

The New England Youth Circus conducted an instructors roundtable on June 14 in Sudbury, Massachusetts.

The second festival meeting of the American Youth Circus Organization, hosted by Circus Juventas, was held August 21-24 in St. Paul, Minnesota. Youthful performers, educators and coaches attended. Two gala performances were presented on August 22 and 23. San Francisco Circus Center's Lu Yi conducted a workshop. Other speakers included

Rob Merman and Tony Wunderle. The performances were given at the Circus Juventas' facility. Children from the Atlanta Circus Camp,

The Bindlestiffs on Times Square in New York City. Bindlestiff photo.



Circo Vazquez in Cicero, Illinois in September. Tim Tegge photo.

from the Atlanta Circus Camp, CirExteem of Chicago; Sarasota Sailor Circus; Flying Gravity Circus of Temple, New Hampshire; Circus Smirkus; St. Louis Archers; Blue Sky International Youth Circus of Round Lake Beach, Illinois; Circus Juventas; and the Circus Center of San Francisco.

The San Francisco Circus Center operated with a budget of \$1.8 million dollars. The tuition was \$17 an hour. Peggy Ford was the program director. Lu Yi was the principal trainer.

In September the Sarasota County school board announced that it would consider severing its ties with the Sailor Circus. Talk of cutting ties became more urgent when the show's operators said they needed more than two million to build a new facility.

The Bindlestiff Family Cirkis Palace and Variety Museum in New York City, operated by Keith Nelson and Stephanie Monseu, closed on February 22. The final show included Scott Baker, glass eater; Mr. Pennygaff, Keith Nelson, sword swallower; Angelo Iodice, rope spinner; Tana Gagne, aerialist; Rhythm act; Greenberg and Martino, a tribute to

Abbott and Costello; Brian, magic and Teresas Kochis, aerialist. The show later began a national tour calling the 2003 edition High Heels and Red Noses.

The Bindlestiffs performed three nights a week, other acts filled the rest of the time. The tab was \$10. Not bad for an hour-long show featuring circus acts, side show, vaudeville and burlesque acts accompanied by a live band.

The performance included Mr.

Pennygaff, magic rope tricks and electric drill in nose, sword swallowing; Philomena, whip cracking; a comedic juggler; Miss Una, with aerialist's antics with a rope and hoop swing; and Peter Bennett making music with water-filled goblets.

The show cancelled a trip to the West Coast and reopened its Palace of Variety and Free Museum in New York City in December.

The Canfield Family Circus played Sacramento, California, March 1 and 2 and continued a California route during the year.

The Flying Griffin Circus played their usual date in Evanston, Illinois, March 29 to May 18.

The Espana Extreme Circus played a summer season at the Great America Amusement Park in Gurney, Illinois. It was produced by Noe Espana and was presented in two parts of thirty minutes each. The first half included Evan Ramos, leap for life; Angela and Desi, bungee trapeze and chiffon strap act; Evan and Noe Espana, space wheel; Mr. and Mrs. Nickolaus Winn, sway poles; and Marteen, high wire.

The second half acts included Angela and Debbie, hula hoops; Ivan, jumping stilts; Angela, human fly; Martena and Ricardo, extreme swing; Desi, Roman rings; and Espana family, tetterboard.

Klein's Attractions produced Circus Continental at the Scioto County Fair in Lucasville, Ohio, August 7. Rick Allen was ringmaster. The acts included Vincent Von Duke, tiger and four lions; Miss Elaina, living doll and hula hoops; Miss Michelle, slide for life; Bill Botkins, plate spinning; Senna Duo, space wheel; Alec and Ivan, hand balancing Les Moines, incline motorcycle and Larry Carden with three elephants.

The Crowell-Wiles Family Circus played the Ventura County Fair in Ventura, California, July 30 to August 10. Tina Crowell was announcer and the acts included Henry and Dolores, trampoline; Ralph Prado, clown; Dan Wiles, juggler; and bullwhip manipulation by the Crowell family.

Neil Goldberg's Cirque played Memphis, Tennessee in January. The

acts included Angel Fraguada, clown, Joe Ross, German wheel; Josh Matthews, cowbell player;

Tuffy Nicholas again toured his Moscow State Circus. It played indoors in Arcadia, Florida on November 7 and Winter Haven November 14. The show made a trip to Alaska in 2003.

Bob Childress did not tour Hendricks Bros. Circus in 2003.

In February Circo Garcia played a suburb of Dallas, Texas, using a raised ring under a European style big top. The Garcia family presented most of the acts, put it up and down, sold tickets and made it all work. Garcia was at the Houston Trading Fair, May 7-11.

Circo Vazquez played three weeks in the Mexican areas of Houston, Texas in March in a big top seating 1,300. A menagerie tent was added to the layout, housing 2 camels, 2 zebras, 2 llamas, a kangaroo, mini-horses and regular horses. Three Zerbini elephants presented by Pierre Splindal were on the show. Other acts included Guillermo Vasquez, tigers; a small cat act; a horse and camel act; and a Big and Little horse act. Vazquez played four weeks in Cicero, Illinois in September to packed business.

Frank Osorio's Circus Osorio and American Crown Circus opened on March 21 and traveled on one semi that housed concessions, office and cargo. In addition were one baggage truck, a seat wagon and five house trailers. There were no animals with it. It played Castroville, California on May 9 and Ogallala, Nebraska on August 11. The show's route took it through California, Oregon, Washington, Idaho, Utah, Iowa and Minnesota.

Roberto Osario was ringmaster. The acts included Brian Dressler, juggler; Jenny Ibarra, single trapeze; the Three Dandinos, comedy acrobats; Luis Montalbo, unicycles and hand balancing trampoline; Ibarra Duo, cradle, slack wire, aerial swing; clown Chimchanga, and Tunnizanis, flying trapeze. The show played Carson City, Nevada on July 14.

Circo Magico played Anaheim, California in May. The tent seated 350 people. The acts included Monsieur Rafel, dogs; Juanita and

Pacheto, clowns; Maximos, strong man; Janko, juggler; Jonathan, cube spinner and Gaby, contortionist.

Circo Latino opened in Dallas, Texas on June 1. The show was owned by the Cavallini family. The one ring Mexican-style tent was red on the outside and blue inside.

The acts included young girls in clown suits dancing; Miss Nelda, strap act; Alex Gomez, juggling; six liberty ponies; Jose Valencia, clown; Conan, six alligators; Miss Fiorela, single trapeze; Anne Marie, hula hoops; Rosales family, hand balancing; Valencia family, Gaucho drums; and a bareback horse riding act.



Ward Hall and Chris Christ, owners of the World of Wonders. Paul Gutheil photo.

When the show returned to the Dallas area in November the alligator act was gone and John Pelton was there with three Gatti elephants. By then the Figueyas Family had joined with a fine dog act.

The Sauza International Circus, operated by the Miquel Caseres family, played Arcadia, Florida early in February. There were a number of Russian acts and Raul Costanza in the performance.

Circo Hermanos Caballero played Peoria, Illinois April 18 to 22.

There were all kinds of goings on in the side show business.

Ward Hall and Chris Christ's World of Wonders opened the season at the Florida State Fair in February. Hall made the date and then announced he was retiring from the kid show business and would pursue a career as a public speaker. Christ continued, opening the summer season in Philadelphia on May 15 where the thirteen days were all but rained out. Then came the Nassau Long Island fair, Pittston, Pennsylvania and Brockton, Massachusetts, all

producing poor business. The Maine State Fair was very good. Other stands were in Allentown, York and Bloomsburg, Pennsylvania. A long jump took the outfit to Jacksonville, North Carolina, where the military payroll brought good business. The season closed with a one day buy out at the Tampa, Florida Guavaween Festival on October 25.

The C. M. Christ managed show included Jimmy Long, equipment superintendent; Harold Huge, fat man; Little Pete, dwarf; Chumley, fire eater; Ses Carny, human blockhead; Marlowe, magician; Matthew Beaver, sword swallower; the Molotons, impalement act and Felicity Perez, snakes and electric lady.

An Associated Press story about Hall appeared in the *Atlanta Journal-Constitution* on October 10. It was written in York, Pennsylvania where Hall's World of Wonders side show was playing a fair. The article told of Hall's association with partner Chris Christ. It noted that Hall was semi-retired and that his traveling would end at the end of the 2003 season.

Ken Harck's Brothers Grim side show and museum played the Funtime Pier in Seaside Heights, New Jersey during the summer season. The attractions included the Enigma and Katzen, tattooed folks; Zanorma, the Torture King; William Drake, fire eating; and Keith Nelson, rope spinning. In the fall Harck played a large fair in Texas.

The Blue Monkey side show operated by Elliott Feltman, Rick Northam, Bart Simpson and Brian Sotherlin played Indianapolis, Indiana, February 14-15 and 21-22; the Indiana State Fair, August 6-17; the Alaska State Fair, August 21 to September 1; and the Halloween Outlet in Worcester, Massachusetts, on September 20.

The side show was alive and well at New York City's Coney Island. Dick Zigun again operated the Sideshow by the Seashore, at Surf Avenue and West 12th Street. The location seated 99 people. The show opened on Memorial Day and ran until Labor Day.

Todd Robbins conducted his two week Coney Island Sideshow School, where anyone with \$600 could learn

to swallow a sword, fire eat, snake charm or lie on a bed of nails. An article on Robbins appeared in the March 3, 2003 *New York Post*.

The Coney Island Sideshow Museum opened on July 13 and presented Richard Eagons and his one man show. Eagons had not been seen at Coney Island for ten years. The Astroland stage featured "Circus Days," July 12-13. The acts included a motorcycle globe, music was furnished by the Circus Amok band.

The Ses Carny side show, based just outside Boston, Massachusetts appeared at colleges and tattoo conventions.

Johnny Meah, banner painter extraordinaire, was technical consultant to the HBO series *Carnivale*.

James Taylor, one of the founders of Baltimore's American Dime Museum, announced that he was pulling out and taking his collection with him. His partner, Dick Horne, planned to continue. However, the museum building was auctioned off on November 20.

Other side shows listed on the Internet were the Cut Throat Freak Show and the Modern Gypsies Side Show.

The second annual side show gathering took place in Wilkes-Barre, Pennsylvania, August 28-31. On the program were James Taylor, publisher of *Shocked and Amazed*; Ward Hall; the Torture King; Grady Styles III, son of the Lobster Boy; and Bobby Reynolds.

There was good news and bad news about the circus museums.

The Ringling Museum of Art Circus Celebrity Night was held on January 10, 2003. The Flying Gaonas, Ward Hall and Don Foote were honored. John Herriott was master of ceremonies. Hall missed the event due to illness.

Ground was broken on January 24 for the Tibbals Learning Center at the Ringling Museum of Art. The new building was made possible by a gift from Howard and Janice Tibbals. The Tibbals miniature circus will be exhibited in the 30,000 square foot building.

The groundbreaking ceremony began at 11:30 a.m. with circus music and entertainment. The official groundbreaking took place at

12:20 p.m. A Windjammers concert followed at 12:30 p.m.

Tibbals became interested in the welfare of the Hertzberg collection in San Antonio, Texas. The Witte Museum had contracted with the city to store the collection in a climate-controlled environment after San Antonio officials decided they couldn't afford to keep the collection as part of the library system. However there was no information about the displaying of the large circus collection.

Tibbals contacted the San Antonio officials about allowing it to be loaned to the Ringling Museum in Sarasota for exhibit.

The Witte wanted no part in such an arrangement, stating they were capable of caring for the materials.

The Circus World Museum big top show was presented in the Vidbel big top. David Sa-Loutes was singling ringmaster. The acts included Rebecca Ostrhoff, silk strap act; Scott O'Donnell, dog act; T. J. Howell, juggler; John Kennedy Kane, magic; Greg and Karen DeSantos, clowns. Two Carson & Barnes elephants were handled by Randy Peterson. A three piece band played the show.

John Kane directed a children's circus, with young folks in costumes acting out circus acts. Kane left in mid-season.

On December 6 it was announced that a parade would not be staged in Milwaukee, Wisconsin. The problem was that a number of longtime sponsors decided to pull in the reins and not contribute to the \$1.5 million budget. No last minute money could be found to finance the parade.

Sarasota Ring of Fame inducted Lola Dobritch, the Bale Family, Pat Valdo and Richard Barstow on January 18.

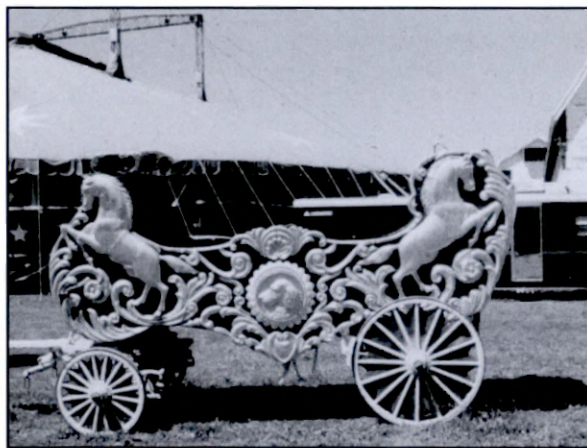
Peru, Indiana's International Circus Hall of Fame inducted Hugo Zacchini and William "Buckles" Woodcock on July 19, 2003.

The Hall of Fame summer big top season ran from July 7 to 27. The

Pages family provided most of the acts including their fine flying act; Roman rings; Dennis Radokhove had house cat act; Brian Franzen presented his elephants. John Fugate was ringmaster and Dave Morecraft provided the music.

The Circus Hall of Fame supplied seven circus wagons, two trucks and circus props to Columbia Pictures for the filming of *Big Fish*. The equipment was sent to Montgomery, Alabama for filming. John Fugate went along, and was given a short part in the movie as a talker.

The Great American Circus exhibition at the New York State Museum in Albany extended the display until May 31, 2003.



The Sig Sautelle bandwagon at the Circus Hall of Fame. Fred Pfening photo.

On November 22 the Hawthorne Corporation lost Delhi, an elephant they had owned for 35 years, as a result of a wrongful confiscation by the United States Department of Agriculture. In a Chicago newspaper article John Cuneo stated that his inventory of animals included 19 elephants, a lion and 84 tigers, the largest group of registered tigers in the world. Delhi was taken to an elephant sanctuary in Tennessee.

The Dick Monday's New York Goofs conducted their fifth annual Ultimate Clown School August 11-24.

Father George "Jerry" Hogan was again the busiest man on the sawdust trail. Following the tradition of Father Ed Sullivan and Father Jack Toner, he flew back and forth across



Father Hogan conducting a service in the Big Apple big top. Paul Gutheil photo.

the country ministering to the needs of circus folks of all faiths. Hogan conducted Sunday Mass for the faithful on both Ringling-Barnum units, as well as other circuses.

Father Hogan was part of the Circus and Traveling Show Ministries by direct appointment of the National Council of Catholic Bishops and the presiding Bishop of the Episcopal Church, U.S.A. He also found time to publish the *Troubadour* magazine.

The Hallmark TV channel broadcast a program about Hogan's circus ministry. The circus mass at St. Martha's church in Sarasota was a part of the program.

Cindy and Roy Wells and the Welde family's bear winter quarters also appeared on the program.

On August 13 Father Hogan hosted a luncheon in his St. Michael's Church in North Andover, Massachusetts, for the members of Bentley Bros. Circus, prior to a matinee performance.

Scott and Heidi Riddle established their Elephant and Wildlife Sanctuary in 1990 on 330 acres in the Ozark Mountain foothills in

A few animal rights activists protested Ringling-Barnum in New York City in March. Paul Guthiel photo.



Arkansas.

Their programs included the Elephant Experience Weekends and the annual International School for Elephant Management. The Riddles' major goal included the care of a resident elephant herd and elephant conservation in general.

On January 29, 2003 Mary, a 29 year old Asian elephant, died after being unable to deliver her baby. A necropsy showed that the calf was extremely large, 375 pounds and three feet tall.

On September 8 the sanctuary received a grant from the U.S. Fish and Wildlife Service. It was to assist in the conservation of Asian elephants worldwide.

PeTA animal protesters appeared along the routes of both Ringling-Barnum units, Beatty-Cole and other circuses. A young lady exhibitionist satisfied her need to expose her nearly naked body by appearing a week or so ahead Ringling in many cities. She was sometimes arrested, but created newspaper publicity for her purpose of protesting animals in circuses. The woman met her match a week before the Ringling-Barnum opening in Manchester, New Hampshire. The naked girl had put herself on display in a cage in a downtown location. A few passers by ogled her, but the cold New Hampshire weather was too much and she abandoned her post. An associate quickly packed the make shift cage and both were no further seen.

A bill to ban elephant performances in Tennessee was defeated by a State House Subcommittee on March 25. Animal trainer Doug Terranova and Cassie Folk, of Ringling-Barnum lobbied against the bill.

During the year Bob Atterbury, circus producer; Don Bridwell, clown; Bill English, circus and side show manager; Charles Philip Fox, co-founder of the Circus World Museum; Jim Harshman, past president of Circus Fans of America; E. Douglas Holwadel, circus owner;

Bob Langin, clown; Francis Loter Padilla, performer; Mark Lotz, aerialist; Don Marcks, founder and publisher of *Circus Report*; Charles Meltzer, zoo man and circus fan; William Pruyn, bandleader; Joe Rettinger, former CHS director; Wallace Ross, animal trainer; George Scott, rider; Joe Sherman, clown; Gabby Wendt, aerial performer; Rex Williams, elephant trainer and Oglie Zavatta, rider passed on to the big lot in the sky.



Peta placed this photo on the Internet in 2004. Peta photo.

The *Circus Report*, *Backyard* and *White Tops* provided extensive information on the 2003 season.

Our regular photographers Jerry Cash, Paul Gutheil, Tim Tegge and Harry Lea Kingston again provided photos from the California, the East coast, Texas and Chicago.

Others who contributed to this article were Don Ballard, Bill Biggerstaff, Jon Brown, Chuck Burnes, Paul Butler, Amos Bolieau, Dolores Crowell, Bill Curtis, Brother Francis Dolphin, Earl Finger, Jim Foster, Ward Hall, Beverly Hamilton, John Hart, Father Jerry Hogan, Paul Holley, Fred Hoffman, Paul Horsman, Bobby Gibbs, John Goodall, Bob Goldsack, George Hubler, Paul Ingressia, Floyd H. Kruger, Gene Mascioli, Edward Meals, Joe Meyers, Barry Miller, Robert Mock, Dick Mong, John Polecsek, Jack Painter, Pete Pepke, Don Powell, Bill Rector, Richard Reynolds III, Dale Riker, Don Sandman, Sean Sedam, Ron Sanford, Charlie Simpson, Robert D. Smith, Al Stencell. Jim Swafford, Lane Talburt, Tom Tomashek, Ben Trumble, Gordon Turner, Herbert Ueckert and Bob Unterreiner.

The Travels of the Showman Perry G. Lowery

By Clifford Edward Watkins, I Ph D.

This paper was presented at the 2003 Circus Historical Society convention.

The golden years of the circus, a period between 1900 and the 1940's, was a time when the traveling shows offered solid jobs for musicians (a place to live, three square meals per day, and a salary). Like many other social establishments, the American circus was racially segregated—black and white musicians and performers did not present their talents together. The whites showed under the big top (main show tent), and black performers showed under the side show tent—the white top. In addition to the “color line,” the “grifter” reputations of some shows and individuals, caused show people of African lineage to often be suspect in segments of the black communities. Despite this, some of the greatest African-American performers earned stardom, and the shows, nonetheless, were places where a performer—even a black performer—could gain respect as a “professional.” One such performer was Perry George (P. G.) Lowery, “the world’s greatest colored cornet soloist.” His teacher, Prof. H. C. Brown of the Boston conservatory, first called Lowery that.

The demands of the road shows were rigorous, and in addition to availability, the level of ability subsequently dictated whether or not the aspiring showman would rise to the top of the “profession”—associated with the bigger shows—or forever being conscripted to the hard-luck, “nobody” shows. Lowery prepared himself well, and surrounded himself with the well-prepared—music graduates of Fisk, Oberlin, New England Conservatory and other prestigious institutions. Through his ingenuity, he proved that the minstrel show, despite its negative stereotypes, could be a vehicle for the production of a positive entertainment medium.

Lowery’s philosophical statement:



Perry George Lowery. Pfening Archives.

“good things cometh to he who waiteth—so long as he hustleth while he waiteth,” represented the P. G. Lowery formula for success, and was perhaps his statement of personal motivation to rise to the top of the profession.

The *Eureka Herald* indicated that Alex Gregg (Jr.) A teamster arrived in Greenwood County around 1860. His father, Alex Gregg Sr., a shoemaker, resided in Lawrence. The younger Gregg became one of Greenwood County’s first African-American residents. Other black family surnames that came after Gregg were: Wright, Duke, Wilson, Washington, Green, and Lowery. P. G. Lowery’s parents, Andrew and Rachel Lowery, after their marriage in West Virginia, moved to Ohio where seven of their eight children were born.

Then, in 1869, they moved to Topeka, Kansas, where Perry George

was born. The Lowerys subsequently settled on a 180-acre plot of farmland in Greenwood County, near the township of Reece on Spring Creek, that they acquired in a land rush.

Among their other endeavors, the Lowery family, who were singers and instrumentalists, organized: the “Star of the West Brass Band.” It became popular in the area. Perry was the drummer in this band.

It was in part, a mystery as to how Perry received his earliest musical training. A “hack” musician doesn’t walk in and become a student at the Boston Conservatory. Several stories were circulated, primarily that his older brothers, or later a stepbrother might have taught him, but Perry described it this way: “there were eight boys in the family and they organized a band, but after several years the band did not prove a success. I found an old cornet in the attic and began to practice on it, to prove music was a profession. My parents strongly opposed my trying to make music . . . They would not let me have my old cornet in the house, so I practiced in the barn. I continued for several years until I became a good cornetist. After experience in a local band, I took it up as a profession.”

From the time that Perry found the old cornet until his “reception” as a professional challenge-level performer, his main engrossment became that horn. He spent as much time as possible studying the instrument, perfecting his ability as a performer, and doing or enduring the necessary apprenticeships with minor-league, lesser-quality bands and shows of the era. Assisted by his stepbrother Ed and his friend George Bailey, Lowery got a job with the famous Mallory Bros. Minstrels. From this Lowery also began an association with show owner Ben Wallace, of the Cook & Whitby circus, who was laying the groundwork for a larger show that would become “the

Great Wallace Circus." Lowery's association with Wallace was intermittent, but long lasting.

Lowery's "star" as a performer began its rise to prominence around 1894 when two significant events occurred in his life. First, Lowery was awarded the prize at the Hutchinson (Kansas) Musical Jubilee for the "finest rendered cornet solo." He was specifically cited for the greatest compass [range], fast execution, and sweet tones on the instrument. The implications are that the "prize" was a scholarship to the Boston Conservatory.

Then, Lowery was contracted to play a thirty-two week engagement with Preston T. Wright's Nashville Students comedy company, a theater troupe based in Kansas City. Lowery would remain with the Nashville Students, in various positions: performer, director, manager, and owner, for a major portion of his career.

By 1894, Lowery's musicianship had indeed begun to attract attention. In an ad in *New York Clipper* a leading theatrical paper of the time, Lowery issued this challenge: "I claim the honor of being the greatest colored cornet soloist on earth, and will meet any colored cornet soloist in a contest for a purse of from \$100 to \$600, said challenge expiring August 1. New soloists come on or get back. P. G. Lowery, cornet soloist."

Between 1894 and 1897, Lowery concentrated his energies on his studies at the Boston Conservatory and his performances with the Nashville Students. Occasionally he would come home and perform there during his visits. In August of 1895, P. G. Was appointed bandmaster of the Nashville Students Company, and they gifted him with a new cornet and a gold baton, valued at a cost of \$125.00. In June of 1896, Lowery and his brother again performed in concert with the Eureka Town Band. This time, P. G. Lowery was the guest conductor and Ed Green was a soloist.

In 1897, the illness of Andrew Lowery, P. G.'s father caused Perry to interrupt his tour with the "Nashville Students" for a time. He did, however, rejoin the show that spring. In October, of 1897, Lowery

completed his studies at Boston Conservatory.

In March of 1898, P. T. Wright died abruptly after a brief illness, and his widow, Mrs. Ida Lee Wright, appointed Lowery to manage the show.

Lowery managed the "students" show for about three months, then, in June, 1898, he closed and moved to Omaha where he was under contract to perform in the "Trans-Mississippi and international Exposition."

Lowery received outstanding reviews for his performances. Other musicians swore that they could recognize P. G.'s tone from three blocks away. Unexpectedly P. G.'s reputation received another boost when he was lured into a "jam session" with William Christopher (W. C.) Handy. Handy, also a cornetist, called the "father of the blues," directed the W. A. Mahara's Minstrel Show band, which was the best band on the circuit at the time. Some also thought Handy was the best cornetist. That thinking was altered as the jam session rapidly turned into a full-blown "cutting match." The outcome: Handy summarized their musical encounter by saying "... From that day, my great [est] ambition was to out-play P. G. [Lowery]."

Lowery completed his work at the

Ad for the Nashville Students in 1898. Author's collection.

WANTED FOR THE

Nashville Students

— AND —

P. T. WRIGHT'S

GRAND COLORED - - - COMEDY COMPANY

For the Seasons of 1898-99, Opening
Early in September

Comedians, Dancers,
Singers, Novelty Acts,
Musicians.

and useful people in any line in the profession.

AMATEURS SAVE STAMPS.

Owing to our continued success since August 1896, we have concluded to make our company stronger. Our band will be a feature. We will get new designs of paper to add to our present fine stock of special stamps and lithos. We have retained some of the old favorites, but every feature will be new and strictly up-to-date. Trombone and Clairinet players can be placed at once. We travel only in one car, but ask those that have seen it and they will tell you the rest. Address all communications to

L. E. GIDEON, Manager,
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Trans-Mississippi Expo in September 1898, then became a special soloist at the Moorish Café in Omaha. This job was also interrupted by the illness of his father, and Lowery rushed home. Later, when Andrew showed signs of improvement, P. G. accepted the position of band director with the Georgia Up-To-Date Minstrels. Lowery remained with this show until April 1899, and left it as a much-improved show than when he joined it. As his musical connections intensified, Lowery, the professional, began a recurring ritual of alternating summer seasons with the circus, and winter seasons with the minstrel/vaudeville shows.

The Mabie Bros. Circus, back in the 1850's, began to popularize that which they called "Ethiopian entertainment," a special part of the show, where performers of color did their routines. Adam Forepaugh recognized the value of black amusement, and created the full-blown side show, including the "freaks," the menagerie of strange animals, and music and merriment put on by minstrel and vaudeville performers. His operation became known as the Adam Forepaugh Circus, and on this show was Prof. Solomon White. White is credited with being the first black director of a major circus side show band. Although Sol White left Forepaugh for other musical endeavors, he paved the way for the ascent of the time's most popular "colored" showman: Perry George Lowery.

In July 1899, Lowery opened with the Adam Forepaugh & Sells Bros. Combined Show, in Madison Square Garden, New York. The complete show had opened around May 1st, and continued successfully through close in November. The management, well pleased with Lowery's productions, immediately put him under contract for the 1900 season. In December, Lowery set out on his winter tour with the Nashville Students combined with Lowery & Green's Improved Minstrels.

Lowery kept his "hustle" going right into the 20th century, in January he published a major article for the *Indianapolis Freeman* entitled "The Cornet and Cornettists of Today." This article was a kind of "who's—who" and critique of the top black professionals of the day.

On April 4th, 1900, Lowery opened with Forepaugh & Sells in Madison Square Garden. He presented a band of 14 pieces and the largest bandwagon on parade.

Show producers during this time began to entertain the ideas of varying from the traditional minstrel show format, and began moving toward the evolving vaudeville format. Lowery, being aware of this trend in public taste continued to innovate his performance program also. Lowery's shows were already noted for their flawless artistry and the fact that they didn't use "make-up (blackface)."

Now he included the fashionable dances of the day including: "the Black Annie" and the "Cakewalk," and laced that with the "new" music rage called "ragtime." Lowery cultivated a friendship with Scott Joplin, played Joplin's music on his shows, sometimes featuring himself as soloist, and Joplin honored him by dedicating *A Breeze from Alabama*, to P. G., then nicknaming him "the Ragtime Cat."

Preparing for the 1902 season, Lowery added another innovative attraction in the personage of Wilbur Sweatman, a clarinetist who played in a style that we now attribute to New Orleans jazz performers. Sweatman stayed with Lowery for a brief period then moved to theater work and ultimately into vaudeville. Lowery became ill during the 1902 season with Forepaugh, and missed some of it. He went home to recuperate, and during that respite, conducted the Eureka Town Band, taught privately and organized a new business venture called "P. G. Lowery's progressive musical enterprise." This firm was a show development and management operation. At its inception, the enterprise consisted of two complete shows, one large and one smaller (25 and 15 performers respectively). P. G. would travel with the large show, and cornettist H. Qualli Clark, a Lowery associate, would manage the smaller unit.

The "call" went out to the contracted musicians in April, 1903, to assemble at two locations in St. Louis: Lowery's #1 group to prepare for the

Forepaugh & Sells show, and the #2 group, directed by Clark, to be readied for a new show called The Louella Forepaugh-Fish Wild West Show."

Newspaper ad for Lowery and Morgan's Minstrels in 1910. Author's collection.

During this 1903 season, there was some good news and some bad. The good: Lowery added a child prodigy to his ranks in the personage of "Little George McDade, the boy wonder of Knoxville, Tennessee." At age 13, McDade was a virtuoso cornetist and violinist, gifted with perfect pitch and associated musical skills. McDade was a definite drawing card as he played and conducted Lowery's orchestra. The bad news: the enterprise No. 2 show closed prematurely in Janesville, Wisconsin after financial problems surfaced. That reversal was only temporary, and Lowery operated the "musical enterprise" successfully for many years, providing employment for hundreds of performers.

Lowery bought a new palace railroad car for travel by his Nashville Students Company. He also visited the St. Louis World's Fair and published a review in the *Indianapolis Freeman*.

Lowery opened his finale season with Forepaugh-Sells in Philadelphia.

The Lowery band in a 1907 Hagenbeck-Wallace parade. Pfening Archives.



LOWERY & MORGAN'S
MINSTRELS!
TOMLINSON HALL!
 ONE NIGHT ONLY
Monday, March 14.
25 FUNNY COLORED 25
PEOPLE
Big Band and Orchestra
 The following well known Stars are included: The Beechams, The Gariands, Junk Edwards, Miss Carrie Gilbert and Prof. Antonio Victor's Celebrated Orchestra—Featuring the Undisputed World's Greatest Cornettist.
Prof. P. G. Lowery
 and his **Grand Challenge Band.**
 Watch for the **Grand Street Parade!**
 At 10:00 p. m.
 On Indiana Ave., Senate Ave. and West Street.
 ADMISSION: BOXES AND FIRST FLOOR, 50c; BALCONY, 25c.
 Grand Hall After Show. Tickets on Sale at Presses Office.

phia in April 1904. Although in later years, he packaged a show for the Ringling-owned and reactivated Forepaugh show. The show seemed to do good business that season, going international as they also played into Canada. Forepaugh-Sells closed on November 19th, by Lowery's recollection, and "about the 25th" according to McDade. On a bizarre note the show was robbed in Tarboro, North

Carolina on that closing day.

After closing, Lowery then relocated his enterprise operation to Pittsburgh, Pennsylvania. Where he conducted Prof. W. A. Kelly's 30-piece band, preparing them for participation in Theodore Roosevelt's 1905 presidential inauguration parade; prepared shows for Frank Mahara's minstrels and a group called "the Watermelon Trust," set up a studio where he taught music, and prepared for the 1905 circus season.

That season began in April (1905) with the Great Wallace Circus, opening in Peru, Indiana on April 29th. Reportedly, Lowery's was the first troupe of color to tour with Wallace, and was the best financially supported show on the road. Lowery also found a horn that he especially liked—he endorsed Holton Band Instruments in the *Indianapolis Freeman*. Nineteen hundred five was the also year that Lowery published his best-known composition entitled *The Prince of Decorah, Gallop*.

Lowery continued to refine his show performance format, and it was during this 1906 season that he announced via *Indianapolis Freeman* that "this is not a minstrel show, but is a musical entertainment full of comedy and high-class specialties."

The 1907 circus season began with a new name, Carl Hagenbeck & Great Wallace, formed out of a merger of the two shows named respectively.

The Carl Hagenbeck-Great Wallace 1909 season was a continuation of previous seasons. However, during the winter season past, Lowery has, without explanation, returned to the minstrel show format. The following winter season he also did not use the "Nashville Students" monogram.

During the 1910 season, Lowery in a way, had to contend with himself, when in Pennsylvania, his show encountered a revived side show competitor, the Forepaugh & Sells circus, then owned and operated by the Ringlings. This confrontation was unique in that P. G. Lowery's progressive musical enterprise was also contracted to develop and manage the Forepaugh-Sells side show.

At the close of the season, Lowery moved his operational base to Columbus, Ohio where he began drafting side show plans for three 1911 circuses: the Great Parker show, out of Leavenworth, Kansas, Howe's Great London circus side show, and his Hagenbeck-Wallace side show. Columbus, Ohio was also the home of a Miss Carrie Gilbert, who came onto Lowery's show as a singer/soubrette, and later became Mrs. P. G. Lowery.

The demand for side show entertainment continued to grow to the point that by 1912 Lowery's enterprise found it necessary to be reorganized into a business syndicate that, in addition to P. G. Lowery, included: J. H. Boyer, Fred Morgan, and James Lowery. With this level of backing, Lowery, in 1912, began to operate two minstrel shows in addition to his side shows: J. H. Boyer's Fashion Plate Minstrels and Lowery & Morgan's Mighty Minstrels."

There was serious discussion concerning Lowery's touring Europe in 1913 or 1914. Due to the threat of a contagious disease, the winter season tour was cut short (closing on February 1st) and that proposed event didn't materialize. Despite this amazing growth, Lowery remained with the Hagenbeck-Wallace circus through the 1914 season, apparently surviving the recent change of circus ownership.

Then something strange hap-



P. G. Lowery and Company in the early 1920s. Pfening Archives.

pened. Lowery was noticeably making no comments about his plans for the 1915 season—not even to his greatest advocates, the *Indianapolis Freeman* and the *Eureka Herald*. Lowery did not make a winter tour. Instead, both he and Carrie Gilbert worked at the Dunbar Theater in Columbus. Speculation, and rumors, grew as the season drew closer. The most prevalent of these rumors was that Lowery had fallen from a bandwagon on parade prior season, was badly injured, and had not sufficiently recuperated. The *Freeman* was reporting that P. G. had so many great offers that he was yet undecided about which one to accept. Neither one of these stories sounded quite "right." This went on until May 1915, when the story was broken that Lowery had accepted leadership of the Richards and Pringle's Famous Minstrel show band.

With the story verified, the burning question became: "Why?" When Lowery did not answer, more rumors

The Lowery band and minstrels on Ringling Bros and Barnum & Bailey. Pfening Archives.

spread—that possibly Lowery received some mistreatment at the hands of the new Hagenbeck-Wallace management. These rumors possibly affected ticket wagon receipts, positively for Richards & Pringle's, and otherwise for Hagenbeck-Wallace.

It was with great pleasure, or relief. When the announcement was made that P. G. Lowery would be back on the Hagenbeck-Wallace show during the 1916 season. Still the nagging question remained, why?

Then the real story emerged: Lowery refused to work with Hagenbeck-Wallace's 1915 show because the manager tried to force P. G.'s performers to double canvas. P. G. had informed them that he would leave the show before his men would do that. Lowery notified the band of his position, and they supported his stand. Further endorsements came from every major black side show band director in the circus business (notably Mr. Wolfscates (with Barnum & Bailey), Rob Roy Pope (with Ringling Bros.), James Harris (with Gollmar Bros.), and others.

The truce between Lowery and the management held through the 1917 season, but that was Lowery's last season with Hagenbeck-Wallace. By this time "P. G. Lowery" was a household name—a drawing card for any show that featured him on the bill. Popularity of his winter shows was still increasing and his name became synonymous with the side show, which was continuing to become more elaborate in its entertainment.

Lowery's minstrel shows also continued to operate until 1918, when





The Lowery band on Asia in a 1936 Cole Bros. parade. Pfening Archives.

limitations placed on the railroads by the war, brought about the closure of most rail shows.

Lowery then went to Nitro, West Virginia, and conducted a professional band, called Baker's Concert Band, in support of the war effort. Into this band, Lowery had recruited, among other musicians, William Geary "Bunk" Johnson, the famous New Orleans jazz trumpeter. After the war ended, Lowery moved his residence to Cleveland, Ohio. His new employer was the (now) Ringling Bros. and Barnum & Bailey Circus.

Now, leading a well-paid, well-equipped, well dressed, nearly—pampered show, Lowery apparently stood at the pinnacle of success. He remained with the Ringlings until 1931.

During this Cleveland-Ringling period of his history, Lowery deeply involved himself in the community. He established a music school wherein many of his musicians, in addition to performing on his shows, also served as teachers.

P. G. also worked with many of the city's bands and orchestras, offering clinics, critiques and in 1924, he

The Lowery group on Cole Bros. Circus in 1942. Author's collection.



actually produced a benefit circus in Cleveland for his fraternal order, the Improved Benevolent Protective Order of Elks of the World. This off-season project was highly successful, and for six days, it overshadowed any other entertainment in the Cleveland area. And, of course, Lowery led the band. Lowery was in public demand. He now

had a formidable musical reputation within and without the Ringlings' organization, perhaps greater than with his previous employers.

The 1931 season seemed to portend things not going so well, and perhaps imperceptibly signaled an onset of the decline of something significant in the entertainment world. Things began to happen: fires, bankruptcies, unionization, and other calamities. The number of shows decreased this year, and 1931 would be Lowery's last season with the Ringling show. It was an unusually short season, and P. G. closed on September 12th, with no reason given.

After a "quiet" period, Lowery next appeared as the director of a concert band during the 1933 Chicago world's fair. Following that, in 1934, he played a season with the Gorman Bros. Circus, then, in 1935, he joined the new Cole Bros.-Clyde Beatty Circus.

The Cole show, operated by Zack Terrell and Jess Adkins, over the next three seasons, did increasingly good business. By 1937-38, reeling in success they framed a second smaller circus.

Lowery opened the 1938 season with the new Robbins Bros. Circus. This was not a spectacular season for any circus. Cole Bros. fell victim to the poor circus business and closed early. Clyde Beatty was sent to Robbins to finish the season.

In 1939 a smaller Cole Bros. Circus toured but P. G. Lowery was not a part of it. Instead, he was on a "truck" show, the Downie Bros. Circus. This signaled a definite

decline for Lowery, who was accustomed to highest quality operations. This was a hard-luck show that for its entire season only showed a profit three days. Downie encountered union problems, weather problems, and competition problems from other shows. They made just enough money to keep rolling—until they played in Little Rock, Arkansas. There, the show abruptly or mercifully closed. It had been a hopeless season from the beginning. Now Lowery and company needed a new place of employment—again.

Cole Bros. rehired Lowery, according to P. G., for the 1940 and 1941 seasons, and he also claimed a contract for 1942. He made it through the 1940 season, but it was painfully or pitifully obvious that Lowery was seriously ill. The rigors of the road, combined with time had slowly but with certainty, taken their toll. P.G.'s letters to friends described his ailments: spring-rain; summer-heat; fall-cold, out west—the altitude, etc. Even after he was hospitalized Zack Terrell, owner of Cole Bros., had to trick him into going home in mid-season of 1941.

Despite his illness, Lowery assembled a band and went back on the road with Cole Bros. for the 1942 season. At season's end, a seriously ill Lowery went home to Cleveland. He died there on December 18th.

Lowery was a man of few interests. He loved the circus and it loved him. His friends among the show people and circus fans were legion. He was considered a musician worthy of more than the humble position he held. The winter months he spent in Cleveland seemed like years to him, and he looked forward to that day in the spring when he would board a circus train—when once again he would play his battered cornet as snake charmers and sword swallowers performed. 1942 was the last season that Lowery would play his cornet to lure circus-goers into the tent housing "freaks, wonders, curiosities and amazing attractions never seen before."

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Wild Animal Trainers



John "Tarzan" Zerbini, Mills Bros. Circus



Alfred Court, on Ringling-Barnum.

Prof. George Keller



Terrell Jacobs, on Al G. Barnes



Robert MacPherson, on H-W.

Blackaman, on H-W.



Jack Joyce, Two Generations

By John Daniel Draper

The career of John James (Jack) Joyce (1910-1978) of more recent memories was preceded by that of the senior John Edward (Jack) Joyce (1876-1934). By the early 20th century the father had become a colorful figure in the world of horsemanship and animal training. Born in Carnegie, Pennsylvania, he turned from his parents' desire that he enter the priesthood to a nearly 10 year career with Col. Cody on his Buffalo Bill's Wild West. As early as 1896 he was listed in the route book of that show as an assistant in the Cody and Salisbury Horse Department. He eventually became a most daring bronco rider and appeared with Will Rogers in a roping and riding act in New York theaters. About that time, on the flip of a coin, he decided to go to Europe rather than to start a career in the movies.

In 1909 he was in Berlin, Germany on Circus Busch. On his famous horse, "Two Step," he was hailed as the first bucking horse rider and roper to appear in Europe. In Denmark Jack became a good friend of young Prince Christian. The Prince presented him with a diamond scarf pin in the shape of a horseshoe superimposed with a whip. In 1911 still on Circus Busch with his horses, he presented a type of wild west drama with some 20 characters.

In January of 1912 Jack Joyce's Wild West Show was appearing at the Coliseum in London. Later, in May of that year, it was the big attraction at the New Hippodrome Palast in Berlin. The popular American cowboy had with him about a half dozen boys from Texas and a troupe of fake Indians. The "demand for a wild west show is so great that the Germans don't worry about the genuineness of the red skin--all they want is the excitement connected with the show."¹ Joyce had a pretty strong feeling for cowgirls.



John James "Jack" Joyce, Jr. in the mid-1930s. All photos are from the Circus World Museum collection unless otherwise credited.

Although they were not easily found in Berlin, he did not worry. He made a selection among a throng of Berlin maidens and trained them to be cowgirls. In 1916 Jack Joyce was doing well with his circus and wild west show touring Sweden.

Early in 1925 he returned with his 9 thoroughbreds to the United States

John James Joyce, Sr. with liberty horses at the Alhambra in England.



on the S. S. California from an extended engagement in London. It was a very rough passage. Capt. James Blaike had to transfer the animals from improvised stalls on the shelter deck to an inner freight square on another deck.

Beginning at the end of January, he performed with his Wonder Horses for several weeks on the Keith Albee Circuit at the New York Hippodrome. His 15 minute presentation was far above the average horse act, but did not begin to compare with John Agee's equines that had appeared previously in the same setting at the Hippodrome. The two acts were different. Joyce's presentation was the typical circus offering of the kind where the animals followed set routines. It opened with a high school turn with various types of 1 and 2 steps to music with Joyce in the saddle. Then Jack dismounted and put his black steed through a ritual where it knelt and ran between 2 cannons in the ring. Carrying flags it jumped over the cannons and fired them. Later in the engagement, Joyce, for the sake of a smoother presentation, replaced this part of the act with a riding turn. Next, the drollery of an English comic brought forth mild laughter. Cossack trick riding with various unique feats

scored well as the horse and rider raced around the ring. Following came 6 showy equines with royal plumes and glittering harness. They did a nice drill which ended with their marching on the rim of the ring curb. The horses were somewhat hesitant in their movements and notably nervous, probably as a result of experiencing the very rough ocean crossing just two weeks earlier.

Later, R. C. Carlisle wrote from Buffalo, New York: "Recently dropped in backstage at Shea's Theatre, Toronto to say hello to Jack Joyce, old timer of the Wild West, who has been in Europe for a number of years. Jack now has a real European act of highly schooled horses and a Russian Cossack trick rider . . . Joyce's horses are beautiful black thoroughbreds that will rank with the best in Europe."²

In December of 1925 the following ad appeared in the *Billboard*: "Jack Joyce's 10 circus horses for sale or open for bookings. They do 6 different numbers. Two high school horses and a group of 8 beautiful blacks booked from Europe and classed as the best horse act in America. Just finished 32 weeks at Keith Orpheum and 6 weeks World Amusement Service Association Fairs at a salary of \$1250 and \$1500 weekly, respectively, plus transportation. Have all harness, trappings and complete equipment for proper presentation of act. Will sell or engage them any time after January 1, 1926 for Parks, Fairs & Amusement Places.

"Permanent Address: Jack Joyce, 2034 Grand Concourse, Bronx, New York"³

Except for one brief return trip to Europe in 1928, Joyce spent the rest of his career in the United States. He established stables in Albany, New York and exhibited at fairs. After sustaining severe financial losses, he retired in 1932.

An interesting anecdote was related in 1930. Many years previously, as a youth when playing county fairs, he "followed the avocation of wild horse salesman, which furnished plenty of thrill and not so much remuneration. At fairs he would give demonstrations of cowboy



Jack Joyce at the Hagenbeck-Wallace Peru, Indiana winter quarters in 1935.

sports in front of grandstands that wowed' em. The only item he carried with his one man Wild West opy was a suitcase. Jack's favorite stunt was to go among the farmers' horses parked on the fairgrounds and select horses he needed most for his act. At the conclusion of the act, he would return the horses to their respective places. Many of the farmers, however, thought they recognized their favorite steeds in Jack's act and they would compliment him on the splendid appearance of this stock."⁴

Jack Joyce, Sr. died in Albany, New York on June 16, 1934 after several years of illness. His first wife, Grace Gaylord, had died in 1906, just 6 years after their marriage. From this union there was one daughter,

Jack Joyce on Hagenbeck-Wallace-Forepaugh-Sells in 1935. Pfening Archives.



Evelyn. Two years later Jack remarried, this time to Viola Carey, with whom he had three children, John (Jack), Violet and Maude. His widow and 4 children survived him. His funeral was from St. Vincent de Paul's Church in Albany with burial in St. Agnes Cemetery.

Evelyn Joyce

Evelyn Joyce, one of E. Brengk's Bronze Models on Hagenbeck-Wallace in 1916, was to become by 1934 an expert horsewoman in manege on Ringling Bros. and Barnum & Bailey. She married Frank A. Cook, legal adjustor of that show on May 27, 1934. The marriage was not revealed until after the death of her father. The ceremony had taken place in Chelsea Presbyterian Church in New York City. Immediately following the marriage, she retired from the circus business and accompanied her husband to Africa in quest of freak attractions for the show. About one year after her husband's illness with pneumonia in November of 1935, he passed away on January 11, 1937 of heart disease. In addition to his widow, he was survived by a daughter, Barbara, and 2 other children from a former marriage. A native of Albany, Frank Cook started as an investigator for an insurance company. He then went to the Barnum & Bailey Circus as a legal adjustor and continued in that same capacity on the Combined Shows after 1919.

In 1940 Evelyn opened a restaurant, called "Barney's", on 49th Street in New York City.

John James (Jack) Joyce, Jr.

John James Joyce, Jr. was born in 1910 in Vienna, Austria where his father's Jack Joyce's American Wild West Show was exhibiting at that time. This organization was reputed to be one of the first to put a bucking horse or the wild west on a stage. Young Joyce attended boarding schools in London, Berlin and other European cities, joining his father's show during summer vacations. Around 1920 he handled an act of his own but was not featured until 1927. In the late 1920's he appeared in vaudeville, along with his family, in

presenting equestrian routines.

By 1929 he was under the tutelage of Jorgen Christiansen, liberty horse trainer on Ringling Bros. and Barnum & Bailey. That summer a Railway Men's Club Circus was held on Travers Island, New York City. This show was under the direction of Herbert Evans, Amusement Director of Luna Park, Coney Island, New York, assisted by John Robinson and Arthur L. Hill. Featured acts were liberty horses presented by the young Jack Joyce and Frances Haynes, Bella Brengk's Golden Statue Horses and Ben Hamid's Arab Tumblers.

For a number of ensuing seasons through 1938, Jack was mostly associated with the Ringling organization either on Ringling Bros. and Barnum & Bailey (1930, 1931), Hagenbeck-Wallace (at least for 1934, 1935, 1937) and Al G. Barnes-Sells-Floto Combined Circus (1938). Soon after joining Ringling, he was given an assignment to take 31 head of horses to Coney Island's Luna Park, then owned by Samuel Gumpertz, who was also interested in the circus. These animals were to serve as mounts for the 31 piece Czechoslovakian band that John Ringling had imported for winter concerts in Sarasota, Florida.

In 1930 and 1931 Joyce was the horse trainer and presenter of liberty horses on Ringling Bros. and Barnum & Bailey both at Madison Square Garden and on the road. Also from the middle of October 1930 until the end of that year Jack Joyce and Herbert M. Knight, as the heads of the Fraternal Circus Corporation of New York, operated a one ring circus. In addition to Joyce's black stallions, this show featured Adele Nelson's Grand Elephants. In 1931 on Ringling Bros. and Barnum & Bailey his liberty act consisted of seven black steeds presented in Ring #1.

Going to Hagenbeck-Wallace in 1934, it was here that Jack Joyce met Martha Vannerson Large. They eventually married about 1937 while both were still employed by Hagenbeck-Wallace. Martha was the daughter of Bill Vannerson, formerly of Vannerson, Van Hawken & Demitriski, horizontal bar performers, featured here



Martha Large Joyce on Hagenbeck-Wallace in 1933.

and abroad in circuses and vaudeville as the Three Vannersons. Vannerson had died in December 1934 at the age of 65.

Martha Large had been on John Robinson's Circus in 1930 with swinging ladders and a novelty loop trapeze act as well as manege. She repeated these routines on Hagenbeck-Wallace for 1931 through 1933, where she was also one of seven tandem riders and did whirls in the aerial ballet.

Jack Joyce was marshal of Hagenbeck-Wallace's gigantic 1934 street parade. Under the big top he had a comical act of dogs, ponies and mules on a revolving table. Together with Gordon Orton and Rudy Rudynoff, he presented one of the three liberty horse acts. In addition he was horse trainer and an assistant seal trainer. Martha Large was one of 24 manege riders on the show.

In the spring of 1935 outdoor cages and rings were set up at the Peru, Indiana quarters for the Hagenbeck-Wallace animal trainers. These were Bert Nelson, John Helliott, Cheerful

Harry Rooks, Rudy Rudynoff and Jack Joyce with liberty horses on Hagenbeck-Wallace-Forepaugh-Sells in 1935. Pfening Archives.

Gardner, Rudy Rudynoff and Jack Joyce. These performers worked animals for Fox Movietone and Universal News in the outdoor format. On Hagenbeck-Wallace that season Jack Joyce and Gordon Orton were assistants to trainer Rudy Rudynoff. In the big show Jack presented sea lions, mules, ponies and dogs and Martha Large rode manege. That fall Joyce took rooms upstairs in the winter home of the Rudynoffs in Peru, Indiana.

The Adkins & Terrell Cole Bros. Circus of was going out for its second year in 1936 and Jack Joyce and Martha Large were on that show for both the Chicago date and the regular season. Joyce served as trainer of horses, ponies and mules and presented liberty horses, dogs, monkeys and sea lions in the circus performance. Martha Large rode manege and did a ladder act.

Jack Joyce returned to Hagenbeck-Wallace in 1937 as horse trainer and performer. He was sued that year by Cole Bros. for breach of a contract that he had signed the previous November for the training and presenting of horses and ponies in 1937. The terms were supposedly \$25 per week in winter quarters and \$50 per week on the road. The suit was dismissed by the court late in March, but Cole Bros. filed for new action and sought a change of venue to Logansport, Indiana to rule on a permanent mandate to enforce the contract. In spite of this legal action, Joyce continued on Hagenbeck-Wallace for the season. (There are references in the Cole Bros. program for 1937 for his having been on that show in 1937.)

He rode in the Roman standing races, directed the thoroughbred



horses and riders and presented elephants, camels and seals. Martha Joyce, paired with Bessie Hollis, did aerial muscle grinds, was a horse trainer, rode in the flat races and presented dogs. In the off season she was a trapeze performer and manege rider on both the Osman Shrine and Zuhrah Shrine shows.

The following year in 1938 the Joyces were on the Al G. Barnes and Sells-Floto Combined Circus. Jack had the musical sea lion act in Display #10. The liberty acts that year were those of Jack Joyce and John White in the end rings and Robert Thornton with zebras in the center ring. Early in the season at Long Beach, California it was noted that Joyce's liberty horses were so well trained that they cantered through difficult march routines with the trainer nowhere in sight. Al G. Barnes-Sells-Floto that year probably had the last large number of 5 gaited horses of any circus in America. Riders in this display, in addition to Jack Joyce, were Rhea Jack, Betty Rieffenach, Alma Taylor, Dianne White, Shirley Byron and a few others. Martha did an aerial turn and rode a high school horse.

When Ringling Bros. and Barnum & Bailey closed at Scranton, Pennsylvania on June 22, 1938 due to labor troubles, some of its acts were added to Al G. Barnes-Sells-Floto. Jack and Martha continued on the show with the newly augmented program. Joyce directed, in the rings and on the track, a group of 22 outstanding riders in a "notable display of high school equestrianism." Tamara Heyer, Jack Joyce and William Heyer, Europe's foremost trainer, with the world renowned dressage horse, "Yo Yo," headed a "distinguished company of haute ecologie queens of the saddle." Jack Joyce also continued with his liberty horse act and Martha did "aerial feats of a thrilling and novel nature." (1 of 5 displays).⁵

At the end of the season Joyce went to California and was soon busy at the MGM Studios handling imported horses for the film *Florian*.

Early in 1940 it was announced that Jack and Martha Joyce, residents of Los Angeles, had bought all

the King Midas equipment located at the California Zoo. This equipment had been purchased from Seils-Sterling Circus by E. L. Meitus, Chicago lumberman and match manufacturer, who relocated his factory near Los Angeles. In the deal were "Lucy," the elephant, a 5 ton semi-trailer, 5 horses, 5 ponies, 11 monkeys, an 80 foot top, marquee, ring curb, miscellaneous props and wardrobe, which had been used previously in Southern California in a free show for underprivileged children. Joyce planned to add his "Caby-o-meter" mule act and Scotty dog act in framing a one ring show to be featured on a leading carnival. Mrs. Joyce in 1939 had worked fairs with the "Caby-o-meter" mule act. Meanwhile, Joyce was busy at a Hollywood motion picture studio training horses for "The Emperor's Stallions."

In October of 1940 the Joyces were in Honolulu with the All American Circus. Martha and Jack both were in manege acts while Martha also had a pony drill and Jack presented liberty horses.



Jack Joyce with a seal act on Al G. Barnes-Sells-Floto in 1938.

By March of 1941 Joyce's animals had returned from E. K. Fernandez in Hawaii and went to a carnival engagement in Oakland, California. For the remainder of the season Jack Joyce's Trained Animal Circus had a successful season on the West Coast, closing on December 7th. Some of the California stands, all with favorable business, were at Lindsay, Visalia, Merced, Modesto, Santa Cruz, Watsonville, Hollister and Salinas.

The performance was well balanced and featured 25 displays:⁶

1. Grand tournament; 2. Henry Troupe, acrobats; 3. Riding Three; 4. Misses Wurth & Le Tourneaux, swinging ladders; 5. Henry Duo, rolling globes; 6. Clown walk around; 7. Martha Joyce; high school horse; 8. Juggling act; 9. Clowns; 10. Dynamite, unrideable mule; 11. Maxine Le Tourneaux, web; 12. Animal display of ponies, monkeys, bears; 13. Clown baseball; 14. Senor Carlos, tight wire; 15. Ponies; 16. Statuary; 17. Clowns; 18. Manege horses; 19. Performing Scotch collies; 20. Miss Le Tourneaux, toe and heel catch; 21. Comedy tumbling; 22. Jack Joyce, liberty horses; 23. Clowns and concert announcement; 24. Elephant act; 25 Patriotic spec.

In addition to Jack Joyce, who was owner and manager, the staff included: Harry Chipmen, general agent; Ray Harris, secretary-treasurer; Bill Le Tourneaux, superintendent of sound equipment; Blackie Koehler, special agent; Todd Henry, superintendent of concessions; Ed Brannon, superintendent of stock and transportation.

At the close of the West Coast circus season, Jack Joyce and W. T. Jessup, Pacific Coast general agent, signed a contract to produce the Jack Joyce Trained Wild Animal Show and Indoor Circus.

Jack and Martha went to Russell Bros. Circus for 1943. In February Joyce, the equestrian director of the show, was at work at winter quarters at the former Selig Zoo. There were at least six gaited manege horses in the performance, ridden by Mark, Stella and Jay Smith, Curtis Brown and Jack and Martha Joyce. Jack's mount was the noted "Blackout." In display #5 Jack and Martha presented the college bred elephant, "Lucy," and also their domestic animals, the "Hollywood Playmates." Jorgen Christiansen had the liberty horse act.

In 1944 the show title became Clyde Beatty-Russell Bros. Joyce continued as equestrian director in addition to working a pony drill and presenting one ring of elephants. The other bull handlers were Mac McDonald and Bert Pettus. Martha and Jack also had an elephant act which included two Shetland ponies.

In Display #13 they were 2 of the 8 manege riders. Also, Martha was one of the 12 girls in the web act.

The Joyces continued with Clyde Beatty for the next three seasons, where Jack was again the equestrian director. He was featured as the best known and most successful trainer of highly pedigreed horses in the country. It also was pointed out that he had been the chief trainer for the MGM Studios in Hollywood. He did dressage riding in the ring while Martha performed a dog and pony act and did her graceful layback as well as rode side saddle in the tandem drive.

Martha continued her pony drills and manege riding in 1946 and 1947. In the former of these years ringmaster Jack Joyce had the animals in the pony drill doing almost everything except shaking hands with the audience. The dark horse turned out to be a small Shetland pony which suddenly appeared in the ring amongst a string of larger horses and threatened to steal the show from them.

Another of the show's outstanding features was presented by Joyce as he rode the dancing stallion "War Cloud," which stepped and swayed to several popular musical numbers without losing a step. Not content with just the fox trot and waltz, he finished by doing the rumba.

In 1946 Jack also appeared on the Zuhrah Shrine Show as horse trainer and with the liberty horses from Cole Bros. Circus. In addition he rode the wonderful manege horse, "War Cloud." In 1947 on the Clyde Beatty Circus Jack and Martha were horse trainers and Jack presented the stallion liberty act. John Cline and Jack each had pony drills consisting of 5 animals each. The manege act was ridden by Jean Evans, Bobbie Peck, Golda Grady, Gee Gee Engesser, Jean Sleater, Jo Ann Day, Rosie Lamont, Janie Statz, Nida Brooks, Melonga Cline, John Cline and Jack Joyce. Joyce, mounted on "War Cloud," wore a rose colored cut-away coat and a top hat. Principal riding in the 2 end rings was done by Tina Davis and Skeeter Knudsen. Their ringmasters were Mark Smith and Jack Joyce, respectively.



Jack Joyce with an early camel group.

During his tenure with the Clyde Beatty Circus there was a period when Joyce was absent to fulfill his obligations with the United States Army.

Leaving the Clyde Beatty Circus, Jack Joyce went out on his own with a Wild Life Show that played the principal West Coast fairs and was highly successful. In late 1948 Jack and Martha Joyce journeyed to Australia on an assignment to break high school and liberty horses for the Wirth Circus. At the same time Louis Goebel was making arrangements for importing twenty dromedaries of fine Arabian stock. Realizing that these animals would be shipped about the same time that Joyce would be returning from Australia, Goebel asked Jack to oversee their trip to the United States. In the spring of 1950 in Sydney, Australia, Joyce turned over to Tony Smaha his duties as horse trainer on Wirth's Australian Circus. He and Martha arrived in the United States with the camels in June.

Joyce immediately selected four of the animals for a ring act which he began to put together at the Goebel farm. The remainder were broken for riding and harness work in the movies. By December he had ten camels on location with 20th Century Fox at Nogales, Arizona. Training actually started when the act was sold to Louis Stern of the Polack organization. Had it not been for Stern there would not have been any camel act. Stern thought it was an excellent idea for his show because it appeared mostly under Shrine sponsorship. Since the Shrine accented Arabian symbolism, the camels made a wonderful selling point. Beginning

at this time Joyce worked principally with camels and became an international authority on their training. He introduced unique routines seldom if ever seen in America in recent years. His four camel ten minute turn on Polack Bros. Western Unit at Hammond, Indiana in 1951 was an attention getter. The

animals were decked out in red plastic trappings. The first phase was similar to a liberty horse act while in the second phase the camels approximated an elephant routine. An intriguing rhythm came to the act as the camels loped through a precision military drill. Joyce added a novel timing by cues that were like the formal gestures of a head waiter. Single camels pulled out to walk on their knees and do a merry-go-round routine on a pedestal. All four mounted their forefeet on tubs in a tableau as the pony weaved among them. The camels then knelt and the pony leaped over them as it circled the ring. The camels looped the ring in pairs while the pony followed and counter marched in another drill. Then the pony led the procession as the animals leaped over a fence. Here again, the camels came up with a novel pace. In the act's finale, the camels were aligned head to neck and the pony reared.⁷

In the same program Joyce rode Albert Ostermaer's white dressage horse, "Sir Geminis," until the arrival of Ernestine Clarke, who was scheduled to take over this act during Ostermaer's absence with the armed forces.

Through 1955 Joyce presented his four "haughty ladies from the Sahara Desert" on a number of shows: Al Sirat Grotto, Cleveland, Ohio (1951, 1954); Kosair Shrine, Louisville, Kentucky (1951); Polack Bros. (1951-1954); Medinah Shrine, Chicago (1952); Al Malaikah Shrine, Los Angeles (1952); Oleika Shrine, Lexington, Kentucky (1953); Tucson Shrine & Knights of Columbus Circus (1953); Al Kalah Shrine, Ogden and Salt Lake City, Utah (1953); Mohammed Shrine, Peoria, Illinois (1953); Ziyara Shrine, Utica,

New York (1953); Tom Packs Circus (1954); Aladdin Shrine, Columbus, Ohio (1954, 1955); St. Louis Police Circus (1954); Tangier Shrine, Omaha, Nebraska (1954); Osiris Shrine, Wheeling, W. Va. (1954); Hadi Shrine, Evansville, Indiana (1954); Ararat Shrine, Kansas City, Missouri (1954); Moslem Shrine, Detroit (1955); Edmonton Shrine (1955); Houston Shrine (1955); Ft. Worth Shrine (1955); Super Circus, Chicago (1955).

In 1951 while discussing the habits and merits of camels, Joyce, resplendent in his blue and gold uniform, had this to say:⁸ "They sometimes spit on people and their cud is pretty nasty. They have a mashing, mutilating bite. They can use their hammer-shaped heads like a pile driver. And they can kick out in a six foot radius with their sharp, horny toes. I had to hobble them at first to keep them from kicking. And to discourage some of their other antics I had to whip them occasionally."

"But they're no worse than other wild animals. You can't abuse any of them cruelly. They'll start balking. And instead of a trained animal, you'll have a cowed one. Animal training is simply conveying knowledge with a lot of patience and kindness. Just start them with the ABC's and pretty soon you have a college graduate."

"The camels are very intelligent. I rate them higher than the horse. They'd have to be intelligent to avoid work for 2000 years. They're very haughty and proud and they have a poise that's out of this world. You hear that they smell bad. But they don't. It must have been their Arab riders that smelled."

"The ladies are very affectionate. But I don't completely trust them. We try to convince them that they're not really camels but horses. But they are camels and we know what can happen."

"In their first public appearance they made a better showing than horses would have."

In 1956 Joyce debuted a new act in February at the Minneapolis Shrine Circus. Involved in the animal



Joyce's Jungle Carnival of camels, llamas, zebra and pony in 1958.

tableau were camels, llamas, a zebra and a Shetland pony. At the Zuhrah Shrine Show Joyce was billed as "Australia's Greatest Animal Trainer with a group of odd animals from Africa and South America." He also presented his animal tableau on Tom Packs' Circus and at the St. Louis Police Circus.

Martha Joyce rode her beautiful horse, "Star Sapphire" at the Tripoli Shrine Circus in Milwaukee, Wisconsin in 1957 while Jack presented his camels, llamas, zebra and pony. At the Karnak Shrine in Montreal Albert Vidbel and Joyce showed the elephants and at the Topeka and Kansas City Shrine circuses Joyce was publicized as "the only trainer to present camels, llamas, a zebra and a pony combination in the circus ring."

Joyce continued with his Jungle Carnival of camels, llamas, zebra and pony on the Tripoli Shrine, Milwaukee, Wisconsin in 1958, the Antioch Shrine, Dayton, Ohio and the Zuhrah Shrine, Minneapolis in 1959 and the Ararat Shrine, Kansas City, Missouri, the St. Louis Police Circus, the Moslem Shrine, Detroit and the Damascus Shrine, Rochester, New York in 1960.

For most of the next decade Joyce was associated with Ringling Bros. and Barnum & Bailey with his "incredibly accomplished pupils." In 1961 he leased his camel act to Ringling and he had his "Parisian Cuties" on Hamid-Morton at Milwaukee's Tripoli Shrine Circus. On Ringling Charles Mroczkowski presented Jack Joyce's act. The following

year, while Hugo Schmidt presented his zebra, elephant and llama combination on Ringling Bros. and Barnum & Bailey, Joyce was performing with his liberty horses on Tom Packs' Circus and at the Milwaukee and Memphis Shrine dates. For some of his Hamid-Morton dates Joyce showed his Spanish midget liberty horses.

In 1963 Jack Joyce contracted with Bill Naramore to produce the show at the Circus Hall of Fame in

Sarasota. The daily program was supervised by Martha while he was on the road with Ringling Bros. and Barnum & Bailey. The program consisted of Joyce's high school ponies and equine ballet presented by Harry Haag, Jr.; Sherman brothers, clowns; Miss Naomi, rolling globe; Great Eris, one finger stand; Miss Ruby's canine revue; Carl's comedy balancing ladder.

Ringling Bros. and Barnum & Bailey had three liberty horse acts in 1964, worked by Madame Gena Lipowska, Charles Mroczkowski and Jack Joyce. Also on the show that year were Ethel and Walter Jennier with their seal act. By the next season Joyce's marriage had deteriorated and he had married Ethel Jennier.

During the period from 1965 to 1969 Jack and/or Ethel Joyce presented the mixed animal act of camels, llamas, pony and zebra. In 1968 he served as assistant performance director to Robert Dover on Ringling Bros. and Barnum & Bailey. In that year he also presented his poodle dog act at Chicago's Medinah Shrine Show and at the Indianapolis Murat Shrine Show.

In February of 1969 Jack retired "Sydney," his veteran performing camel of twenty years, and "Freckles," Sydney's traveling companion for the last nine seasons on the Ringling show, to the Lowry Park Zoo in Tampa, Florida. Six yearling camels were introduced on the circus that year.

When the Feld organization decided to launch a second unit of the Greatest Show on Earth, Joyce was chosen to be the performance director for the Blue Unit. He served in

this capacity for the 1969 and 1970 seasons. Two of the displays on the new Blue Unit in 1969 were: #2 Animal assortment Miss Ethel (Joyce); Prancing ponies, Miss Lillemore; Pachyderm and Pals, Hugo Schmitt. #6 Three liberty horse groups directed by Charles Mroczkowski, Franz Althoff and Jack Joyce.

Montie Montana, Jr. initiated his Buffalo Bill's Wild West in 1971 at Scout's Rest Ranch, North Platte, Nebraska and Joyce was selected to be the performance director. While he was at North Platte, his mixed animal act was on the Bartok Circus until that show abruptly closed in September while touring in the Mid-Atlantic States.

Jack and Ethel Joyce were with Clyde Beatty-Cole Bros. Circus in 1972 and 1973. He served as program director for both seasons and Ethel presented the mixed animal group of camels, llamas, pony and zebra. On occasion she alternated with John Rouche. The Wonderful World of Dogs was a new act created by Joyce and was on tour with Clyde Beatty-Cole Bros. He featured greyhounds in his new turn, which included the comedy mongrel, "Zack," and monkeys garbed as Indians. He registered the title, "Wonderful World of Dogs," with the hope of framing a large and varied canine production that could play as a full unit or have a specific element parceled out for spot bookings. He planned to add two Beatty-Cole camels to his own exotic animal revue that featured llamas, zebras and a pony stallion.

Joyce booked his Wonderful World of Dogs for a month long run in the spring of 1973 on Jimmy Harring-

The Joyce mixed exotic animal act.



ton's Gran Circo Panamericano in Puer-to Rico. On Beatty-Cole Circus that year he presented his pony drill, jumping greyhounds, monkeys, llamas and zebra drill. Ethel performed with the mixed animal act.

In 1974 Joyce had a camel ride at Ringling's Circus Park in Florida.

Ethel was again on Beatty-Cole with the greyhounds and did a sword balance act in 1976. George Hanneford, Jr. had the show at the Circus Hall of Fame. Victoria Hanneford and Jack Joyce were the co-directors of that show. In October an ad⁹ appeared in *Circus Report* concerning the Jack Joyce Attractions: "Consultant and Producers of Animal Attractions, now contracting for the 1977 season. Parks-Circus-Zoo. Trainers of liberty and high school horses, exotic animals our specialty. Acts-animal rides-petting zoos. Training quarter and boarding can be arranged for in Sarasota, Florida Jack Joyce, John Ringling Towers, 111 N. Tamiami Trail, Sarasota, Florida 33577."

Jack Joyce was still training animals with the George Hanneford, Jr. Family Circus at the Circus Hall of Fame in January of 1977 when the author talked with him. At that time he stated that he and Martha were going to get together again. About this time Ethel Joyce had received a divorce from Jack.

In February Jack Joyce was named a celebrity at the Ringling Museum Of The Circus in Sarasota.

Quoting in part a letter to Don Marks dated August 23, 1977, Joyce said: "I have just returned from South America, where I delivered a new poodle act to Pedro and Carol Lavia, owners of the Aquarama Show. A beautiful Las Vegas type show.

"I'm busy working on a group of ponies for Sailor Circus here in Sarasota and will be training and producing



Jack Joyce and with a liberty horse act.

new acts this winter."

Jack Joyce died at Sarasota, Florida on October 16, 1977. It can be truly said that he died with his boots on training animals. His survivors were his wife, Martha, a son, John, and three sisters. The night before Jack's funeral, Martha slipped and fell, breaking her hip. She was confined to Memorial Hospital in Sarasota at the time of his funeral.

Ethel continued with her greyhound act through a least 1978. It was advertised as three people, seven leaping greyhounds, one shaggy dog and "more animation than a Disney Cartoon."

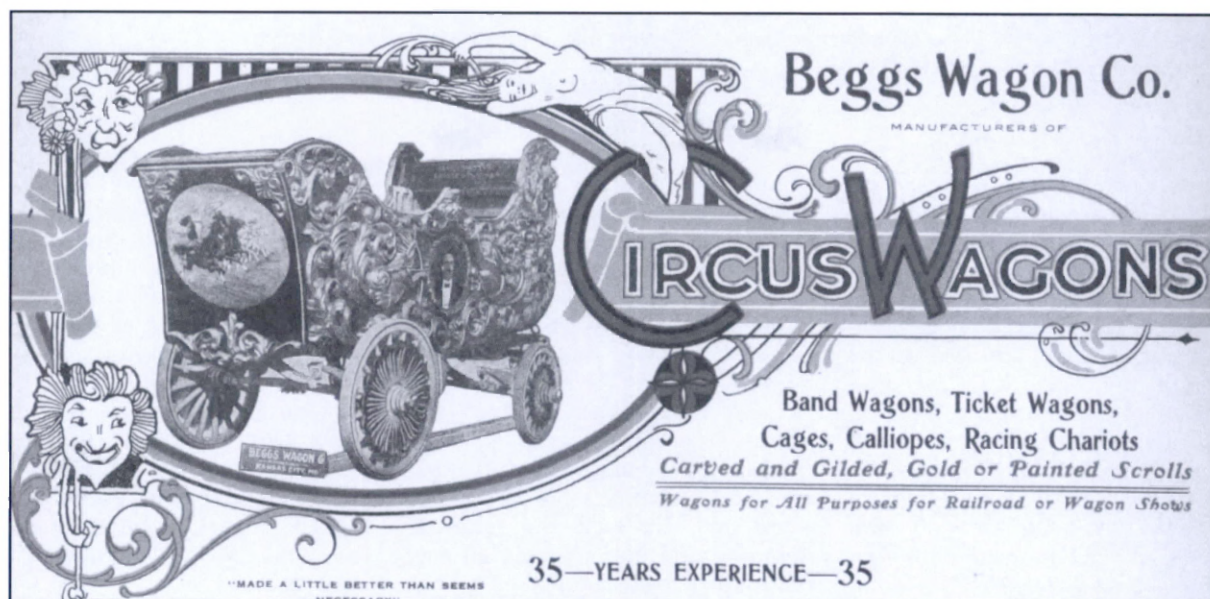
At Kennywood Park in Pittsburgh, Pennsylvania she featured "Apollo," the "you don't see how he does it" dog in his 10 foot jump over a hurdle and the one and only "Zacheria," the funniest dog in show business.

Ethel L. Joyce died at Tampa, Florida on August 27, 1984, a 50 year veteran performer in the circus. Survivors were her husband, Horst Geyer, her son, Walter Jennier and her daughter, Ann Jennier.

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Bill Kasiska's Letterheads



The Beggs Wagon Co, of Kansas City, Missouri provided wagons to many circuses. This letterhead used in 1914 was printed in black, red and gold.

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Side Lights On The Circus Business

PART THIRTY-FOUR

By David W. Watt

Editor's note. The dates listed are the dates the article appeared in the Janesville, Wisconsin Gazette.

March 3, 1917

James Robinson, the famous bareback rider, is dead. He died at the home of his brother-in-law, Bud Gorman, at French Lick, Ind. on Wednesday, Feb. 2. Mr. and Mrs. Robinson left their home in Louisville, Ky. a few days before for a few days' visit with Mr. and Mrs. Gorman, Mrs. Robinson and Mrs. Gorman being sisters. While James Robinson was 82 years of age, he was still hale and hearty up to the time he was taken sick suddenly on Monday evening and died the following Wednesday. Mr. Robinson for many years had been the largest salaried man in his line of work, many times filling long engagements at more than \$500 a week. During all this time he had traveled in every civilized country in the world and was the one great feature of the Cooper & Bailey show in the late seventies which was the first show to make a trip around the world. For a famous man in the business, Mr. Robinson was probably the least known of any of the great performers on account of his natural retiring disposition. I had known him for nearly forty years, and when newspapermen in the cities where shows were exhibiting would endeavor to get an interview with him, he would invariably send word from his dressing room that he had just gone downtown and would not be back until the performance started in the evening.

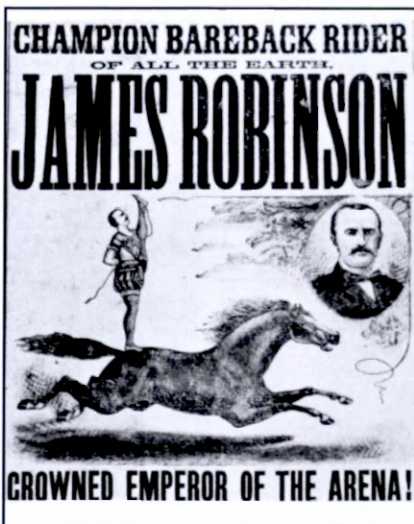
Several Janesville people met Mr. and Mrs. Robinson at different times at Delavan Lake where they had a cottage for several years and many people at the lake knew them as Mr. and Mrs. Robinson for weeks and

months, but never for a moment did they think he was the famous bareback rider they had many times enjoyed watching ride with the greatest shows in the world.

Mr. Robinson was not a fast friend maker, but it was said of him when he made a friend, he never lost him. He was born in Boston, Mass. and when a mere lad, was adopted by Old Uncle John Robinson, famous circus man of Cincinnati who died a few years ago. He took the name of Robinson and many people all over the country always supposed he was one of Uncle John's sons.

The last time I met him to have a visit with him was at his home in Louisville, and at that time I purchased his old bareback horse for a young lady bareback rider with the Adam Forepaugh show by the name of Josie Ashton. For several years back he and Mrs. Robinson had spent the summers either at Delavan Lake or on the bank of some of the famous

James Robinson, as featured in a circus herald. All illustrations are from the Pfening Archives.



fishing lakes in the northern part of the state. Mr. Robinson would often leave the cottage in the morning, take his lunch with him and fish until evening. He often said that he would rather have a good day's fishing than to see the best show in the world.

I once visited Mr. Robinson nearly thirty years ago when I said to him: "Jim, you have one satisfaction that but few performers have had and that is that you have performed before all the royal families, including kings and queens, in the world." He smiled and replied: "Yes, Dave, and many a nine spot."

Bud Gorman, his brother-in-law, whom he was visiting when he died is also an old circus performer and has been equestrian director of the Hagenbeck-Wallace show for a number of years.

Although Mr. Robinson had lived longer than the allotted time of man, thousands of friends all over the world will learn with regret of his passing away. Although he was not considered a wealthy man, his fortune, which was well invested, was sufficient to allow him and his wife to live in any country which pleased them best. For some years Mr. Robinson was financially interested in a large dry goods house in Louisville, managed by his brother-in-law, whose name I have forgotten.

Some two or three years ago a man by the name of Nate Salsbury passed away at the age of about 70 years. Mr. Salsbury was for many years a partner in and manager of the Buffalo Bill show. As I had known Mr. Salsbury and his history from boyhood up, I thought something of the story of his life would be interesting to the readers of the Gazette.

Nate Salsbury was born in Freeport, Ill., and when about 12

years of age his father died, leaving the mother and four children. Nate, as he had always been known in the business, was naturally considered a wild sort of a boy at the time, and as the family were poor, Mrs. Salsbury made up her mind she would have to find something for the boy to occupy his time and keep him off the streets. This was some four or five years before the Civil War, and at that time a friend of the family, a wealthy farmer, living about four miles from Freeport, consented to take young Salsbury into his home, telling the youngster's mother he would treat him as one of his own family. When they spoke to the boy about it, much to their surprise, he was more than willing to go. This man's name was George W. Oyler, and he was considered one of the high class farmers of Stevenson County, Ill. Mr. Oyler had many fine bred cattle on his farm, among them a prize cow that had taken many premiums at different fairs, and of which Mr. Oyler was very proud.

Nate Salisbury as a young man.

Some four or five years later when young Salsbury was little more than 16 years of age, he told Mr. and Mrs. Oyler one evening that he wanted to enlist and go to the war. This they would not give their consent to and every few days Nate would say to them: "All the boys around here who are my friends have enlisted and gone and I think it is horrid that you will not consent to my going." But Mrs. Oyler begged of him not to think of going. "Why, Nate," she said, "do you know you are only a little past 16 years?"

It was only a few days later when young Salsbury was missed one morning. He had slipped out of the house during the night, caught a train for Chicago and enlisted and was in the fighting line in the South before the Oylers knew what had become of him. The morning after he had left Mr. Oyler and one of his sons went out in the barnyard to look at the stock, and lo and behold, someone

had cut the tail off the prize cow. On account of young Salsbury's disappearance, it was naturally laid to him, but they had no proof he was the culprit. In less than a year they received the news that he had been killed in battle. The Oylers and young Nate's mother and brothers supposed the report true and mourned his death for some time. But Nate came out of the war safe and sound and went to New York where he found employment in a theater. It was but a few years before he commenced to come to the front and possibly twenty years after the close of the war he toured the country with what was known as Salsbury's Troubadours, the stars being Nellie McHenry and himself. They appeared more than once in Janesville in the old Myers Theater and one day when the advance agent had sent the route of the show back to Mr. Salsbury, he



found that on the following Monday they were to show at Freeport, 111. The company arrived at Freeport Sunday forenoon and about 12 o'clock Salsbury hired a horse and buggy and dressed from top to bottom in a white flannel suit, drove to the Oyler residence to surprise the family.

The Oylers had invited a few friends in for Sunday dinner and all were sitting at the table when Nate opened the door with the formality of rapping and suddenly jumped into the dining room. Lifting his hat he said: "Father and Mother Oyler, I am Nate Salsbury and I did not cut the cow's tail off."

During the twenty years or more which had elapsed since his departure, neither the Oylers or his own family had heard from him and all supposed he was dead. In the meantime his mother had died, his brothers had gone west and the Oylers were the only ones left that he could turn to.

The reception which was held that afternoon at the Oyler home was one long to be remembered and the best seats in the theater the next evening were occupied by the Oylers and a

few friends.

Nate Salsbury was a good businessman, and whether it was with a small show or with the Buffalo Bill aggregation, he could always be found at the front door, looking for every ticket and 60-cent piece that came in. Salsbury was the kind who thought if you wanted to get the money, you must linger around the hive. He died worth more than a million dollars and left many times that many friends.

March 10, 1917

The *Billboard* of last week in its write-up of the Showmen's banquet and ball held in the Gold Room of the Congress Hotel has the following to say of the delegate from Janesville:

Seated at honor table No. 66 with three couples was Dave Watt of Janesville, Wis., who, by the way, publishes an article in the *Janesville Daily Gazette* every Saturday night called "Sidelights on the Circus." These articles have proved most interesting by the readers of the *Gazette*, for the reason that they are different from anything ever published, for he has taken the readers from the ticket wagon to the dressing room and back again and told them all about how the contracts of the big shows are made. In a way, you would think that you were listening to him tell the story. Dave was known in the business in the eighties as the 'lightning ticket sellee' with the old Adam Forepaugh show where he remained until Mr. Forepaugh died. He was a close friend of Win. F. Cody for many years and tells some interesting stories of his life in the circus business.

At this banquet in the corridor of the hotel, a gentleman came up and shook hands with me and called me by name, but I could neither remember the name nor the face.

"Well, Dave," he said, "I can tell you how you'll remember me. Of course, I was connected with the privileges and the before never met you in a business way, but you will remember the banquet that was given you in Buffalo in '86 by Charles McCuen, owner and publisher of the *Buffalo Courier*." The *Courier* Company also ran a large job office in connection and in the years that I was with the Forepaugh show, I had paid Mr. McCuen many thousands of dollars

for paper with which to advertise the Forepaugh show. When Charlie McCuen heard that I was to be presented with a gold medal for fast ticket selling at the show in the afternoon, he immediately came to the front and told my friends that had charge of it to pick out 60 of my personal friends and he would give us a banquet that evening at a famous restaurant.

"Young Forepaugh invited me to the banquet, but I have forgotten the date," he added, which I well remembered was on September the 13, 1886, just thirty years ago last September.

I also had a very interesting visit with an old gentleman from New York who was connected with the Barnum show in '87 and the Barnum & Forepaugh show which showed together in Madison Square Garden for eight weeks. He was bookkeeper and kind of a general check-up man for the Barnum show at that time and he said:

"Dave, I can't recall any of the boys that were connected with those two shows at the time except you and myself." In the main office on Madison Avenue on the opening night were all the famous owners of shows from all over the United States, for this was the greatest show at that time that had ever been seen. "But," he said, "all those famous men crossed over to the world beyond and what do you suppose they are doing?" and he smiling said, "Perhaps they are organizing a big show over there and waiting for a fast ticket seller." I said to him: "Excuse me, for I made up my mind when I went out of the business never to go back again."

Shows all over the country are of the opinion that San Francisco, California has a "real mayor," and a letter received from there last week has the following to say: "The flurry of a proposed 900 per cent raise in the circus license here was fast and furious while it lasted, but prompt action on the part of the showmen gathered here soon brought the matter to an issue, where it is likely to stay for all time to come."

In the first place, when Harry Davis, contractor for the Al G. Barnes Wild Animal Circus, made his application to the tax collector, he was told

that the ordinance was in abeyance and that he would have to go before the Board of Supervisors for a permit. Incidentally, the collector informed Davis that Supervisor Wolf had a measure up to increase the daily license from \$100 to \$1000. Davis immediately got busy. Wiring for General Agent Murray Pennock and enlisting the services of a few prominent men in the business, he immediately commenced to interview individually all the members of the Board. A meeting was held at the St. Francis Hotel on Sunday to discuss ways and means of thwarting the raise.

Sam Haller got to Mayor Rolph, who by the way is a regular fellow, and mentioned the matter of the ordinance. "Who's bringing it up?" asked Rolph. "Supervisor Wolf," answered Haller. "Here's Wolf now," said His Honor, "let's look into it."

Wolf acknowledged that he had an ordinance of the sort in contemplation, but has been prevailed upon until he was almost decided not to propose action on it. "You mustn't do anything to abuse these showmen," said the mayor, "because there isn't a child in San Francisco that isn't looking forward to seeing the circuses this season. I'll bet your own kids are waiting for a chance to go. We'll give the Barnes people their permit when they apply and it will be under the old rate."

This was done at the Monday afternoon meeting and indications are that there will be no more effort made to place a prohibitive tax on tented organizations.

One of the greatest fairs held in this country is the Nebraska State Fair held at Lincoln. They have just closed a contract for a real attraction for their fair which is the only one that they will have on the grounds. The Board of Agriculture of Nebraska let it be known that it wished to do something bigger than had heretofore been done in the way of free attractions with a state fair. The management of the Carl Hagenbeck-Wallace circus had frequently been invited by fair associations to cooperate with them. These two circumstances resulted in a deal being made recently whereby the

Carl Hagenbeck circus will be offered as a free attraction by the Nebraska State Fair at Lincoln for five days next fall.

In this instance, the circus has been sold outright to the fair directors for five days, the circus not assuming any responsibility other than the presentation of the performance for which they get paid, whether the weather permits of exhibitions or not. On the other hand, the fair and the circus management will cooperate on the publicity end of the deal, and it is expected that the increase in gate attendance will far more than justify the outlay of the small fortune which the enterprising fair directors are paying for the circus. The entire circus performance will be presented in front of the grandstand twice daily and two street parades will be made during the engagement. No other free attractions will be booked by the fair.

The entire deal, which is unique, being far out of the ordinary, is an experiment both by the circus and the fair directors. The result will be watched by every fair organization in the country. R. M. Harvey, who put the deal over for the circus, has already received overtures from others wanting the same thing, but the circus management does not wish to undertake any more such contracts until it sees just what benefit it is to the fairs. The Nebraska State Fair is one of the best in this country and is one of the most progressive. This new departure on their part is not any great surprise and they will win with it.

March 17, 1917

Word was received last week of the death of another old timer in the show business by the name of Tony Denier. Tony Denier was the most famous pantomime clown in the business, but like many others, Tony received his early education with the circus. It was in 1866 when Adam Forepaugh was new in the business that he conceived the idea of hiring the famous clown, Dan Rice, as his drawing card for the coming season, for at that time Dan Rice was famous the country over and better known in the business than either Adam Forepaugh or P. T. Barnum. Dan Rice proved a great drawing card with the



Forepaugh show, and Adam Forepaugh always gave him credit for being the one man that helped to put the Forepaugh show before the people, but when the season closed, Dan Rice with his savings and the help of a friend, concluded to start out a show the coming spring under his own name. It was then that Adam Forepaugh commenced to cast around for a clown, or even two, who could entertain the people best for the coming season. He hired two young men that had won something of a name in the business, one Tony Pastor, New York City, and the other, Tony Denier who at that time was making his home in Philadelphia. They both proved a great success and in the fall of '77 when the show closed, both Tony Pastor and Tony Denier started in show business for themselves.

Tony Pastor leased an old theater on the Bowery in New York and opened up under the name of Tony Pastor's Comedians which proved a success from the start. Tony Pastor's theater was known the country over as one of the leading theaters of its kind in New York City, but Tony passed away some years ago. Tony Denier, with a partner, George Fox, started his famous show "Humpty Dumpty," and he soon won fame and fortune with his show and a few years later after circling the United States several times, took the show to Europe where he traveled for some years in every civilized country in the Old World. Returning to this country, Tony Denier made up his mind to build a home in Chicago and paid \$8,000 for a lot which is located north and adjoining the famous Auditorium Hotel and the same summer erected a beautiful residence there costing about \$18,000 or more. Tony Denier's friends at that time gave him the laugh and said it is a case of "a fool and his money soon part." But it was only a few years later that the location was wanted for business purposes and Tony Denier sold his home for \$75,000. He then built a home on the south side

where he lived for some years and a little later sold this and moved east.

But one reverse after another soon overtook the famous clown and last week he died in an almshouse in New York state, but his friends came to the front and brought the body to Chicago where it was buried in Rosehill Cemetery so that all that is left of the once famous "Humpty Dumpty" clown will go to make up history.



Tony Pastor, New York theater owner.

It was in 1887, the first year that the Adam Forepaugh show invaded New York, and that was my first visit to New York City to make anything like a long stay. We were to show

there for eight weeks opening on the sixth of March, and as I arrived there a few days ahead, the first thing I did was to cast around for a home during the engagement. After talking with a few friends, one of them finally told me that the best place they knew was the Ashland Hotel at the corner of Twenty-Fourth Street and Fourth Avenue, only two blocks below Madison Square Garden. I immediately took my belongings and went down to the hotel, and after having a talk with the clerk, he showed me a room which I concluded was plenty good enough for a country man. I told him that would answer the purpose nicely and went down to the register and registered as I always did on the road, "D. W. Watt, Janesville, Wis." and returned back up to the office in Madison Square Garden.

I had only been there a few minutes when a nice up-to-date gentleman came in and said that he was looking for a man by the name of Watt who had registered at the Ashland Hotel, from Janesville, Wisconsin. I told him that I was the man, and he immediately said, "My name is William Brockway, and I am the landlord of the hotel and for several years I kept a hotel in Oshkosh, Wisconsin. As I came here from the country anybody that registers from anywhere in Wisconsin I soon get on their trail and don't stop until I run

them down, for it seems like home to me to visit with anyone from Wisconsin."

As I took most of my meals at the restaurant in the Ashland Hotel, William Brockway, the landlord, was always on the lookout for me and would sit down many times and visit with me about the different towns in Wisconsin and people that he knew. As I was practically a stranger in a strange city, from that time on, the Ashland Hotel always looked a little better to me than any other spot in New York City. Instances like this only go to show that the world is not so large--after all.

Some seven or eight years ago I was walking down Main Street and I met an old gentleman who looked timeworn and very secondhand. When I got near him his face brightened up and with a smile he held up his hand and said: "Dave Watt, where in the world did you come from?"

I did not know him. "Well," said the old man, "you have paid me off many a time with the Forepaugh show." When I asked his name, he said, "I was on the payroll as 'Big Jim' and I was a driver there for most of the time during your administration in the ticket wagon."

"Well," I said, "Jim, what are you doing here?"

"Well, I arrived in your beautiful city about twenty days ago," he said, and as I was riding on the blind baggage, I was invited to stop off here. The minute I landed on the depot platform a policeman grabbed me and told me to come with him. I was on my way to the Ringling show but I could not explain to the judge the next morning to his satisfaction, and as at that time tramps were making more or less trouble in this vicinity, I was urged to stop at a hotel a block below here for thirty days. But on account of good behavior or possibly a good impression that I made on the sheriff, he let me out this morning.

"Well," I said, "Jim, you better go into a restaurant here and get you some breakfast."

"Well, I would like to do that," he said, "if you have an extra quarter to spare. For," he said, "I will be in Baraboo tonight where I can go to work for the boss hostler."

I gave "Big Jim" fifty cents, "for," I said, "you will need the other quarter

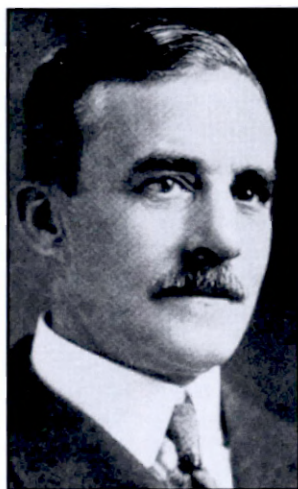
possibly after you get to Baraboo." Railroad fare to men like "Big Jim" is something that they never care for. Jim then said: "Dave, if I had only known that you lived here in town, I should have sent for you when I was arrested, and I know that you could have got me off and sent me on to Baraboo, but it is just as well, for I'll be there in plenty of time to start out with the show."

"Big Jim" thanked me and went on his way, and I have never seen or heard of him since.

That circuses in Cuba this winter are having their own troubles, the following letter from John G. Robinson gives the details of the uprising of the rebels and the trouble that they made in the interior. No sooner had John G. Robinson and his wife returned to their new home in Miami, Fla., on February 14th, from Cuba, than Mr. Robinson received a wire from Ed Hanneford to rush back to Cuba on account of the revolution. Mr. Robinson had planned on staying at Miami for a month or so and then returned to Cuba to get the elephants after his contract expired with the Santos Artigas Circo.

Upon returning to Havana Mr. Robinson found the whole company safe and sound and was told some exciting stories regarding the narrow escape of the show. The rebels went into the town of Laguas half an hour after the show had started for Havana. It is believed that all the stock of the Lowande show which was within ten miles of the Santos y Artigas show was taken as well as that of the Pubillones show.

In Havana, however, everything was serene and the Santos y Artigas show opened there on a lot in the center of the town on February 23rd for a week's stay to be followed by another week in the suburbs. By that time Mr. Santos figured that the revolution would be settled, in which event the show will play the territory it was unable to cover on account of the uprising, the season lasting until the latter part of April or later. Should the revolution not cease with-



in a week, it was figured, the show would close and all would return to the states.

John G. Robinson.

Mr. Robinson by this time is back in Miami as he planned leaving Havana on February 24. Incidentally, the day Mr. Robinson was in Miami was the first time that all of the governor's (John F.) children came together.

Mr. Lambkins and his wife, Pearl, who had been in Russia and Sweden since the outbreak of the European conflict, arrived at Miami the week previous. Even Gil was there and all had a jolly good time in the governor's yacht, in addition to which he has just purchased a small launch.

March 24, 1917

Word was received here a short time ago of the death of another old timer. This was C. B. Church of Brownwood, Texas. Church was probably the oldest living man of the old California days when the only transportation into San Francisco was by overland stage. Church is credited with being the first man to drive a stagecoach into San Francisco nearly seventy-five years ago. He had just passed his ninety-second birthday and for many years was a close personal friend of Colonel Win. F. Cody. I think for some twenty years or more he was a big team driver with the Barnum show. Although he had seen the rough side of life on the frontier for many years and later had traveled with the different big shows as a big team driver, Church never had a longing for either strong drinks or tobacco. It was always his horses that had to be cared for first, and then himself. It was said of him in the business that he never was discharged from any position that he ever held. But his time finally came, and he had to surrender.

Word was received yesterday from the Al G. Barnes Wild Animal Circus that they opened the season of 1917 in Los Angeles, California for four days, on Wednesday of last week and

Mr. Barnes was looking forward, he said, to one of the best seasons that he ever had in the business. The show has been remodeled and put in the finest possible condition, and of its kind, it has no peer in the business.

While at the Showmen's banquet a few weeks ago in Chicago, I was visiting with a friend with whom I have traveled for many years with the Adam Forepaugh show when he said: "Dave, do you recollect the morning down east when we were showing at the summer resort through the Adirondack Mountains that you took a bus from the depot with several summer resorts and went up to one of the finest hotels and there registered from Janesville, Wisconsin. When the clerks asked you how long you expected to remain you told him you couldn't tell until you looked the town over as it was your first visit here. Something like a half an hour later Bill Burke, the clown, with a dozen more from the circus came into the office when they were immediately informed that they did not have any room for them as the hotel was crowded and they could not take care of any of the circus people. Just at that time you came walking out of the dining room and when Burke took a look at you, he turned to the landlord and said: 'How did that fellow come to get in.' The landlord took a glance at the register and said: 'That gentleman is from Janesville, Wis.'

"Burke told him that he must be a great judge of human nature, for he said: 'That fellow has done nothing but travel with a circus all his life.' But it was of no avail and Burke and his friends had to look elsewhere for their breakfast. After Burke came down to the show grounds, he stopped at the ticket wagon and asked me how it was that I could get into any hotel in the country while he would invariably get turned down. Burke was always a loud dresser and when I told him that if he would get those brass band clothes off of him, that they could hear him coming farther than they could the buglers ahead of the circus parade, and when around the hotel office if he had put the soft pedal on his voice, it might help him some. 'Well,' Burke said, from this cut I will dress in mourning

and follow you and simply say 'yes' and 'no' in a low tone of voice to everybody that speaks to me."

Burke said: "Dave, do you know the old saying, once a farmer, always a farmer, and I think that would give you as close a fit as anybody I know of. I would like to have taken a look at you when you first left Juda for I don't believe you knew a policeman from a lamp post and probably had green trading stamps pasted all over you. "Well," I said "that may be true, but from that time on to the present, I never was turned down at a hotel when I had plenty of money in my pocket as you have seen." But Adam Forepaugh always said that if Burke could be as funny in the ring as he was on the street and in hotel corridors, that he would willingly pay him more salary. It is meeting old friends like that one I met in Chicago and the hearing of old stories long forgotten that puts one more day of sunshine in your life.

Nearly all the big shows of the country have claimed their opening dates and in one or two instances the No. 1 advance cars are already on the road. The Ringling show will open in the Coliseum in Chicago on April 15 for a three weeks run and about the first of April the Barnum show will open in Madison Square Garden for some five or six weeks. The Coop & Lent show will open at Dixon, Ill. on April 25th.

Battling Nelson, the lightweight pugilist who was famous a few years ago all over the world, will be one of the features with the Yankee Robinson show which will also open the latter part of April.

As I have mentioned before in an article, it was the fall of '73 that the Burr Robbins show landed in Janesville to make their winter quarters here. It was along during that winter that many young men in and about Janesville commenced to get the circus bug in their head and some of them say, "I would like to travel with the circus just one year to see the country."

Along the following spring, or possibly a year later, three young men at that time fitted up a fine two horse rig with a covered wagon which was

filled with hundreds of dollars worth of high class carriage whips. They were Alva Russell, Alec Russell, the late chief of police of Janesville, and Hiram Proctor, who at that time was a farmer living on the Emerald Grove Road. These men sold their whips down in town in the forenoon and in the afternoon would move upon or near the show grounds where they sold their goods during the afternoon. If I remember right,



these men were in this business for a couple of years and then retired and went into other lines of industry. But all along during the stay of the Burr Robbins show in Janesville, there were always new recruits every spring ready to start out with the show.

Among others who joined out later were excity treasurer, Mike Murphy, Frank Fellows, Frank Palmer, Charles Watson, James Watson and T. B. Russell. Mike Murphy and Frank Fellows at different times were ticket sellers and treasurers with the show. The late Frank Palmer, who lost his life in the gravel pit a year ago, was later assistant boss hostler with the Gollmar show and many others whose names I have long since forgotten. Later in the business when I joined out, we opened the season in Janesville and had a twenty-mile drive out of here to Delavan. The day was a beautiful one and three young men, none of them more than 18 years of age, hired out to Tom Fay, the boss canvasman, for the season of '79. Just before the evening show was open, rain set in and it was here that the parting of the ways came with the rain. Long before the show was packed up the three new members with the show could not be found for they had taken to the tall timbers and had evidently lost all their enthusiasm for seeing the country on a dark, rainy night by torchlight. While Janesville for years after has furnished more or less good men in the business, as a rule, the young men from Janesville and Rock County who joined out as drivers or canvasmen seldom made good. One of the latest to join out and who is still in the business is a young man by the name of Frank Hogan, second

youngest son of the late chief of police, John W. Hogan, who will leave Janesville on Tuesday morning next for New York City to join the Barnum show which opens in Madison Square Garden on April 2nd. This will make Frank Hogan's third season with the Barnum show where he has a good position as reserve seat ticket seller with the show.

In a visit a few evenings ago, talking over show business with Mr. Hogan, he said: "The greatest time in my life in the business was this fall in Chicago at the Allied Bazaar, held in the Coliseum where I represented a French soldier in the trenches and where I had to wear a soldier's uniform and lecture on life in the trenches several times a day. This gave me an experience that I never will forget and it was the only way possible for me to have mingled with the society girls of the North Shore Drive, for many times during the engagement there they would come around in groups" and say: "Jimmy, when do you make your spiel on the trenches? We want to hear you. They tell us that you have got it down fine."

It is experiences like these and travels all over the United States that help to bind at least the younger element to show business. Frank Hogan, during the winter, spends most of his time at the home of his mother at the corner of South Franklin and Holmes Street, but in all probability has got such a start in show business that he will probably make it his life work.

March 31, 1917

It was along early in the spring of '86 that I received a letter from Adam Forepaugh saying that his nephew, John A. Forepaugh, had leased a theatre in Philadelphia and would not travel with the show the coming season. John A. had been manager of the show for several seasons and it was he who always helped organize the show and get it on the road in shipshape. Mr. Forepaugh asked me to come on as early as possible as there was yet a great deal of work to do before the opening of the show which would be early in April.

He said: "I have bought new grounds on Broad Street where we will show every spring as long as I am in the business. The city had been

building up fast and every spring we would be driven out farther and often on ground where it was difficult for the people to reach." "And," he said, I have got many new features for the coming season. Several troupes will be arriving from Europe and someone will have to meet them in New York so the earlier you can come on, the better it will please me."

I answered immediately and told him that I would be there the following Tuesday evening at seven o'clock and would meet him at the Bingham Hotel, corner of 11th and Market Street. When I arrived there, I found Adam Forepaugh and his son, Adam, Jr., waiting for me and up to their necks in business. The old gentleman had his program laid out for me of things that he wanted me to look after, including a trip to New York to meet several troupes of European people. "Dave," he said, "how are you on music? I have advertised for a drum corps of twenty pieces which I want to head the parade with. I advertised in several Philadelphia papers for them to apply in person at the Chestnut Street office on Thursday morning. I have also notified my press agent and stenographers not to show up at the main office until the afternoon. I want you to go down here and pick out twenty of the best of them and then make a date with them for Friday morning and take them and have them measured for suits. I want the best uniforms that can be made for these men, and in order to have them anyway near right, they will have to be measured for hem. Get young men, if possible, as they are more likely to stay, as at that time all the people were stopping at hotels, it was necessary to pick out men not only musicians, but those that had a little gentility about them as well."

"Well," I said, "Governor, this is a new departure for me for I cannot even tell when a bass drum is off the key." Young Forepaugh said: "I can give you a pointer. Go and get a wig, an extra long one that will reach down to your shoulders and put on an extra pair of eyeglasses. You are certainly sure to look the part or at least enough so that a drum corps would not be likely to get wise."

Between the hours of nine o'clock in the morning and twelve, there

were more than a hundred applicants who were anxious to put in one season with the circus. The first applicant was a foreigner with a broad accent and his general make-up would not make a high class tramp in Wisconsin. He had possibly a two weeks' growth of beard on his face, and his wardrobe was of the cheapest kind and well worn. I immediately said: "Young man, I don't think you will quite do. Your appearance is against you for a young man who is looking for a position." "You know," said I, "we stop at hotels and our people's make-up and general appearance always go for something."

He gave me a disgusted look and in a very broken foreign accent said: "Oh, you do not want music. You want a dude." I said: "No, not particularly, but we do want people that will keep the alfalfa on their face cut a little closer and that will at least take a bad spring and fall whether they need it or not." He soon found his way into the street and another was called.

By noon I had twenty quite respectable looking young men picked out and made a date with them for the next morning to have them measured for uniforms. The drum corps of the show for that season was one of the features of the parade and many were the compliments that these boys received during the summer, but this was my first experience and the last one as a musical critic.

Charles A. Smith, for many years superintendent of the animal department of the Ringling show, is training several animals on his own account. Many trainers teach animals how to perform, then join a circus or vaudeville circuit. Mr. Smith received from New York a few days ago a young bear and a monkey. The new arrivals are now in the midst of circusdom and will no doubt be taught some unusual tricks under

Baraboo skies.

Last Saturday night found the Barnum & Bailey circus rolling into New York from its winter quarters in Bridgeport for a short season at Madison Square Garden. The opening date was slated for last Thursday, March 29. The big feature of the show this year will be a gorgeous

Chinese pageantry. The big arena of the Garden is being prepared for the show, and rehearsals will begin just as soon as the circus is housed.

Jess Willard-Buffalo Bill Wild West 1917 season route sheet.

Edward Arlington, sole owner of the new Jess Willard-Buffalo Bill combination and Tom Jones, general manager of Jess Willard, have engaged Frank Cruickshank, formerly of White City, Chicago, and the Sells-Floto circus, to handle the publicity

for Jess Willard's tour with the Buffalo Bill show which opens on April 14 in Norfolk, Virginia.

Mr. Arlington has also engaged W. D. Coxey, formerly general press agent of the 101 Ranch, to occupy the same position with the new Buffalo Bill show, and Major John M. Burke, who toured the world with Buffalo Bill, has been engaged as story man. Owen Doud will take care of the press back with the show. With these men Mr. Arlington says he has formed the best press department that has been organized ahead of a show in many a year.

In the last issue of the *Billboard* appeared a beautiful poem entitled, "A Song of the Big Outdoors," written by W. D. Coxey, an old friend of mine, who made his initial bow as a circus press agent with the old Adam Forepaugh show in the late eighties. The poem:

"I sing a song of the Big Outdoors
A song of Gypsy Spring! I sing a song
of 'the tent' and 'the road.' And the
thrill of the life they bring!

SEASON ROUTE 1917



JESS WILLARD
AND THE
BUFFALO BILL
WILD WEST SHOW

"The grass on a thousand 'lots' is green, With the blue sky over all. And the wanderlust within me wakes At the thought of the bugle call!"

Willard Douglas Coxey.

And whether the 'white tops' bid me come, Or I travel the highways free, The joy of the Spring is in my heart, And it's all the same to me!

"For every day is a new-born day. And each has a tale of its own, And ifs ride and tramp and tramp and ride O'er the hills to the Great Unknown!"

"The way is long and sometimes hard, And the sun is now always bright, But there's something about the Big Outdoors That makes the sad heart light!"

"There's hope in the sky above us. There's cheer in the dreariest rain. There's something within that makes one smile And look for the sun again!"

"If you would know the world I know, Take a friendly grip of my hand, And I'll lead you on and on, Through the wonders of Outdoor Land!"

"In the Spring the town is a prison, And the walls are dark and high, And the roof is a joyless canopy That shuts out the sun and sky.

"But out in the fields of clover, And under the shade of the trees, You can hear the voices of other worlds, And the song of love in the breeze!"

And life has a different meaning For those who know and care, For the mind is free and one can see His heart's land everywhere!" -Willard D. Coxey

April 7, 1917

It was thirty-five years ago yesterday, April 16, 1882, that I joined the Adam Forepaugh show for the first time. It was on Thursday, April 6, and long before the parade started in the morning a blinding snowstorm set in which lasted until long after the show had opened in the afternoon. Everybody around the show was a stranger to me, even the proprietor whom I had never met before. I took



the place of a man by the name of Ben Lusbie who had been there for ten years, was a good fellow and everybody's friend. It was not long before I commenced to make a few friends, and as my work told for itself, Adam Forepaugh was my friend from the start. As he always counted up the tickets from the front door every afternoon and evening, we naturally spent much time together in the ticket wagon. Adam Forepaugh in a way was a good visitor and would often ask advice as to this or that act in the show, trying to draw me out and get my ideas about different things, which perhaps he cared but little about. Yet he was always a good listener when anything came up pertaining to the show. As I have often heard him say, he got many a good idea from an old-time driver or canvas man.

As soon as I was sure of my standing with the show, if he would ask me my opinion about this or that when I had decided views of my own of different acts with the show, I was not backward in giving my opinion. I always had one pet scheme in my head and that was that if I ever owned a show of my own or was manager where I had absolute control, there was one thing that I surely would have and that was a high class lecture on animals in the menagerie. My idea was to have the best posted man possible, one with a good voice, who in a big crowd could carry the people with him in the menagerie from cage to cage and tell them all about where they were captured, their habits in their wild state and how they were captured and brought to this country.

This I always believed would be instructive, at least to the young people, and with an absolute description of the different ones, it would be something that the young people would remember for years to come. But Adam Forepaugh did not seem to take to it kindly and insisted that it would be an extra expense and would

amount to but little. On rainy, bad nights, it was often after he would get through with his work in the ticket wagon that he would sit there and visit until time for the wagon to be taken to the run and loaded.

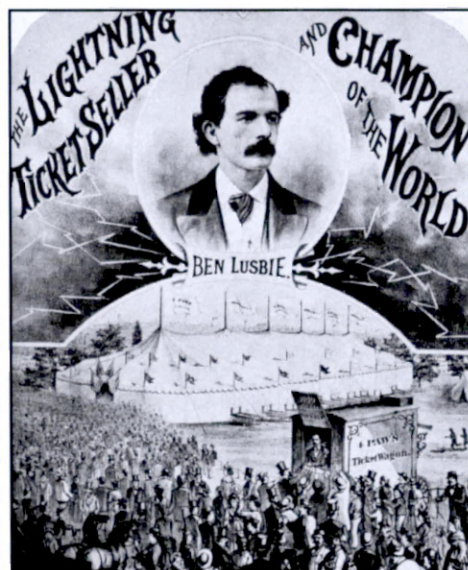
Possibly this pet scheme of mine came up several times during the season, but to me it didn't look as though I had made much impression on the governor.

After the close of the show that fall, and during the winter, I thought no more about it until the opening day of the show. Mr. Forepaugh brought out a well-dressed, high-class man out to the ticket wagon and introduced me to him, saying that this "is your man," and even then I had to ask him what he meant.

"Well," he said, "this is the man that is going to lecture on the animals in the menagerie every afternoon and evening and that will stop all disputes between you and I. It will not take us long to find out whether it is a paying venture or not."

While this man made a hit with the people and was high class in his business, he was not without his faults. One afternoon when the show opened our great lecturer was not to be found. When Adam Forepaugh came out to count up the tickets for the afternoon show, the first thing he said was, "Dave, where is your man that you hired to lecture on the

Ben Lusbie, the lighting ticket seller.



animals?" He said that he did not show up that afternoon and much to my surprise they told me in the show that he was on a spree, and if he cannot be depended upon, when he gets sober, I want you to pay him off. From this time on, if you insist on having someone lecture on the animals, I think you will have to do it yourself." But as I had long before proved myself to be a failure as a public speaker and was not quite certain whether the big snakes came from the North Pole or South Africa, I made up my mind that my pet scheme was a failure. When the show closed that fall, Adam Forepaugh said: "Dave, when you come on in the spring, if you think we had better have a man next season to lecture on the animals, you had better bring him with you from Janesville. If you do, be sure and bring one that is not a booze fighter." Every two or three weeks during that winter I would receive a letter from him often telling me of different high class acts that he had hired and occasionally ask my advice or what I knew about certain people that had written him for an engagement. At one time, in particular, he asked my advice about an act that I knew well and was high class which I told him in answering his letter, but I said my pet scheme of lecturing on the animals was such a failure that I did not want him to hold me responsible for anything more in the way of features for the show for the coming year.

Henry B. Gentry, the originator of the Gentry Dog and Pony Show, commenced the business in a very small way and built them up to one of the greatest family shows in the country, in fact, for several years there have been three or four of the Gentry Dog and Pony Shows on the road has become financially interested in the Sells-Floto show and he will be general manager the coming season. The show will be transported on thirty sixty-foot cars and it is said the rarities for the size of it is the finest that ever was put out.

The Ringling show opens in the Coliseum after which they will take the road under canvas and will go southeast until a little later in the season.

Already three of the big shows are having opposition in Cincinnati,

Ohio, these being Hagenbeck-Wallace, John Robinson's Ten Big Shows in one and Barnum & Bailey, all taking Cincinnati early in the season.

The Barnum & Bailey show opened in Madison Square Garden on Thursday, March 29, and up to date the business has been the largest in the history of the show.

The time-honored and ancient custom of inaugurating a circus performance with a triumphal entry has this season been abandoned by the Barnum & Bailey outfit, and in its stead, the show is opened with a brilliant and awe-inspiring Oriental pageant entitled "Aladdin and His Wonderful Lamp." Beyond any question, this spectacle is the greatest of its kind ever attempted or conceived in the mind of a circus magnate. Participated in by fully 1200 persons and a surfeit of elephants, camels, horses, etc., gorgeous to the extreme in the matter of wardrobe and costuming, brilliant, glittering, pleasing and entertaining, this B & B pageant defies description. It must be seen to be appreciated. It is new and novel, full of the atmosphere of the Orient and deserves praise of the highest order.

It is the best circus of them all and stands supreme, a fitting tribute to the memory of its founders. P. T. Barnum and James A. Bailey. Barnum and Bailey are dead. Long live the names of Barnum and Bailey in circusdom.

April 14, 1917

Word was received in Janesville on Thursday, April 12, of the death of another old frontiersman at his home in Washington, D.C. early Thursday morning. Major John M. Burke is his name and for at least half a century he was one of the closest friends of Colonel Win. F. Cody, "Buffalo Bill." The world over Major Burke was probably as well known as any newspaperman in the United States. All through Buffalo Bill's career with his wild west show Major Burke was not only the advertising newspaper agent of the show, but also was one of the managers. All during the career of the show, World's Fair year in Chicago, Major Burke acted as general manager, and next to Buffalo

Bill himself, was the best known man with the show not only in this country, but all over Europe. Thousands of newspapermen all over the country will bow their heads in sorrow when they hear of the death of Major Burke, for he was universally loved by everybody that knew him.

George McKey of this city and Major Burke became warm friends during the World's Fair as they were thrown together in a business way during that time. I have often heard it said that Major Burke's friends were limited only by his acquaintance.

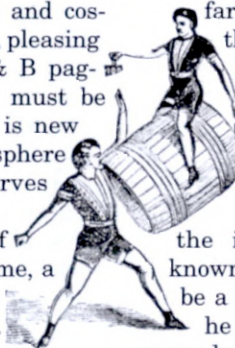
I have known him well since back in the eighties and the last visit I had of him was here in Janesville in the summer of '96, which was the first time that the Buffalo Bill show exhibited here in Janesville, after the World's Fair. It made no difference whether it was in a newspaper office, in Chicago, or in a small town in the far west, at the front door of the show, or in the cook tent, everyone looked alike to Major Burke. He always had a smile and a pleasant good morning for everyone.

Where the funeral or where the interment will be is not known as yet, but it will certainly be a fitting tribute to the man if he was buried beside his old comrade on Lookout Mountain near Denver.

A letter received a few days ago by friends of Mrs. Fred Collier said that the 101 Ranch Wild West show would open this season on Wednesday, the eleventh of April, at Norfolk, Va., and after making three other towns in that part of the country, would open in Philadelphia on the following Monday for one week.

Mr. and Mrs. Fred Collier, who make their home in Janesville when not on the road, have eight of the high school horses of Rhoda Royal with that show' h which they give four different acts every afternoon and evening and are the one big feature with the show. Much of the newspaper work last winter was done by the late Major Burke who was under contract to travel with the 101 Ranch the coming season.

Every few days for months back I have been asked by different people



what will be the cost of running a big show like the Ringling or the Barnum shows the coming season. One old timer a few days ago said: "Dave, I don't see how those big shows can get by during the summer showing at the same price of admission as years ago when nearly everything pertaining to supplies has doubled in price many times. Hay, oats and straw have more than doubled in the price and supplies for the cook tent, many of them costing three and four times as much as they did a few years ago."

With the Ringling show alone, it will certainly cost more than a thousand dollars a day for the supplies for the commissary, to say nothing about the salaries of more than 100 men connected with this department. It looks to be as though they would have to have two well-filled houses each day for it to be possible for the bookkeeper to strike a balance in favor of the show.

My last visit with my first employer in the show business, Burr Robbins, took place in his office on Madison Street, Chicago, only a few months before he died. It was about noon when I went up to his office, and as the door was about half open, I stopped for a few seconds in the doorway and took a look at Mr. Robbins, who at the time, was visiting with a couple of friends. When he looked around and saw who it was, he beckoned me to come in and introduced me to his two friends, saying, "Here is that man that made life miserable for me for more than five years. I put him in the business. He was my ticket agent and treasurer for two years and was my manager for three years." At this point he hesitated a little when I said: "Go on, tell all you know and when you get through, I want to say to these gentlemen that if your life during that five years was any more miserable than mine, then you have my sympathy."

"Well," said Robbins, "let bygones be bygones," and looking at his watch, he said, "It is after twelve o'clock and I want you people to go to lunch with me, and during the lunch hour we can talk over old times."

"That will please me," I said, "but if you can recollect of any time during that five years that the sun shone on

both sides of the fence or anything pleasant happened, talk about that, and let the dark days and rough places take care of themselves."

This we did for more than an hour and a half, and little did I think that when I bade him goodbye, this would be the last meeting.



The clown band on Patterson-Gollmar in 1917.

Late in the season last year, the Ringlings lost about one hundred horses in a fire which necessitated their buying that many during the winter to take their places. A few days ago a big six-horse team ran away from Baraboo, doing considerable damage. During the early part of the season much care will have to be taken of the green horses that have been added to the show, for the smell of the elephants, the bands of music and the banners flying will all be new to the green horses, and especially with the big eight and ten-horse teams the drivers will have to be of the highest class to avoid accidents.

The advance man for the combined James Patterson wild animal show and Gollmar Brothers circus was in Emporia, Kansas recently and made contracts for the show to appear in Emporia on April 26th. This probably is the earliest date a circus has ever appeared in that part of the country.

The Patterson show wintered at Paola and will open the season with a swing through Kansas towns before hitting the long road for the summer. Last year the Patterson interests bought the Gollmar show and the two have combined. Gollmar Brothers, the former owners of the show, are cousins of the Ringlings and in previous years the show has wintered with the Ringlings at Baraboo, Wis. Last year the Gollmar

show was a twenty-seven car organization and appeared at several towns in northern Kansas.

April 28, 1917

On Tuesday last, accompanied by a friend, I went to Chicago to take a look at the great Ringling show which is located in the Coliseum Building at Wabash Avenue and 15th Street. This is the 24th year that the Ringlings have opened their great show every spring in Chicago.

This was, however, the first year that the Ringling's had opened with a matinee performance in the afternoon. Heretofore they had always opened the show with an evening performance. The vast crowds that gathered at the Coliseum for the opening matinee was evidence enough that the matinee performance was to be a success, as it took many special police to handle the great crowds and keep them in line until the box office opened. This was evidence enough that the popularity of the great Ringling show will be one big thing for more than three weeks to come.

On our arrival on Tuesday evening we were given a warm welcome and the best seats in the house. It is no wonder that the Ringlings have made the success that they have in the business, for they are the kind that never forget, and it is always a pleasure to them to look after old friends in the business that they made more than 30 years ago.

We had just been seated when John Agee, equestrian director, came to our seats and shook hands, but had time to stay only a minute, for it was already time for him to announce the opening of the show. Right here I want to say that John Agee is one of the most tireless workers with the great show, and yet he knows every movement of the show so thoroughly that it would seem to an outsider that it all came easy to him.

While there are a few new faces around the front of the show, there are many others that have been there for 15 to 25 years, including Lew Graham, the announcer, whose voice can be heard to the farthest corner of the building.

A moment later J. J. Richards, the

band master and the man who has composed much of the music for the beautiful Cinderella, for the first overture played "America" while the vast audience all stood and cheered the great band to the echo.

Then the great curtains rolled back and the beautiful Cinderella

marched in and the dance was on. The wardrobe this year is all new, and that, with the catchy music, made a spectacle worth going miles to see. While many of the old acts were retained this year, there are still many new ones that the public has never seen before, among these being May Wirth, the world's greatest bare-

back rider, who turns forward and back somersaults with as much ease on the bare back of a horse as the average person would walking on the street.

I have seen all the famous bare-back riders for the last thirty-eight years, but they have all got to hand it to May Wirth. The vast audience seemed to almost go mad over her performance which they made a feature of by throwing calcium lights into the ring all during her performance. I heard many spectators almost go mad over her performance which they made a feature of by throwing calcium lights into the ring all during her performance. I heard many spectators say that her act alone was worth the price of admission.

Another great feature with the show, entirely new to the public, is Hillary Long, known as the "upside down man," who after doing the most wonderful act I have ever seen, finishes by sliding down a wire from the top of the tent balancing on his head. The grandchildren of Fillis, who put on the first did a great act as did the McPhersons, a troupe of Highlanders, and "Mammy's Little Cole Black Rose," a tiny Negro, doing an acrobatic stunt, and the woodchoppers, all of who were high class features in their work. I must not forget the clowns for what would a circus be without clowns.

At the first introduction they all

came out together, and I never saw so many clowns in the ring at one time before. A lady sitting near us was heard to "Why, I believe there are a hundred of them." Possibly the only man that knows just how many there were is the man in the ticket wagon who pays them off. But they were all



high class in their business, all their stunts being new and the kind that would make you laugh and forget your cares.

May Wirth, lady rider.

After the close of the show an old friend whom I had not seen since the close of the Forepaugh show at

Alliance, Ohio in 1889, came up and shook hands with me. I could not place him until he gave me his name which is Lew Morris. He was connected with a side show for four or five years during my time there. He was then a young man of 21 or 22 years old, and in the change the years had brought, I could see but little of Lew Morris as he was in the eighties. Lew is still in the business, and like many others, has made good and is a credit to any show that is fortunate enough to get his services.

I met another old timer who came suddenly into the limelight by riding a bicycle down the long steps of the Whitehouse in Washington, D. C. during Grover Cleveland's administration. His name is Charles G. Kilpatrick who now makes Chicago his home. It was not long ago about the time of the breaking out of the European War that Charlie returned to this country after touring every civilized country in Europe.

In the last few years I have known several men who have been given positions with the Barnum and the Ringling shows, not that they were absolutely needed at the time, but because they were good men, for they were the kind that were good listeners and did but little talking but knew all the time everything that was going on. At least four or five of this kind that I might mention have

grown into the business to be valuable men and today are getting salaries far more than many bank presidents through the country.

If there is anything that will make a man feel younger, it is to be handed the "dope" that was given to me on Tuesday and Wednesday last by old friends and new ones with the Ringling show and in the Showmen's League headquarters on Dearborn Street.

The Ringling show closed their engagement in Chicago on Sunday evening and shipped direct to St. Louis where they opened with a matinee on Tuesday afternoon for five days. Their Sunday run will be to Muncie, Indiana which will be their first show under canvas. The show goes directly east and in about two weeks will show Baltimore and Washington, D.C., taking in all the larger cities of the east.

The Barnum show closes their engagement Saturday evening of this week and next Monday open in Philadelphia for one week, after which they will start west taking in all the larger cities and showing Cincinnati for three days.

May 5, 1917

It was along about the middle eighties that I left Janesville early in the spring something like two weeks before time for the show to open and arrived in Philadelphia about seven o'clock in the evening. As Adam Forepaugh was expecting me, he drove down to the hotel early in the morning and drove me out to the show grounds. On the way the governor said: "Dave, I've got a surprise for you," and when I asked him what it was, he said, "I will show you when we get out to the grounds."

When we came in sight of the show grounds, I saw that there was a new tent added to the show adjoining the regular menagerie tent and when I asked him what that meant, he said: "That tent is for the elephants. We will have twenty-nine elephants with the show this year and for the most part, they will all be performers in the ring. Eight of them will dance a quadrille; eight more will make up a brass band, and several others will do different stunts. One, about half grown, we have named John L. Sullivan, and he will do a boxing act

THE 2004 CIRCUS HISTORICAL SOCIETY CONVENTION

The Annual CHS convention will be held in Nyack, New York, July 14 to 18, 2004. To attend please fill out the registration page and mail it to Alan Campbell with the registration fee of \$125 per person. The registration deadline is June 14, 2004.

Nyack is a small village on the Hudson River, about a fifty minute drive north of Newark Airport. Nyack has numerous restaurants, antique stores and the second largest mall (Palisades Mall) in the United States, about one mile from the hotel. For those coming by air, the village is served by Newark (Newark is a little easier drive) and LaGuardia airports and then by rental car or limo.

The program will include attending the Clyde Beatty-Cole Brothers Circus, a visit to Coney Island, circus history papers, the annual CHS auction and banquet, and an opportunity to join with other CHS friends. Famed side show entertainer and historian, Todd Robins, will be our guide on a walking tour of Coney Island. We will also visit the new Coney Island Museum, in the former Childs Restaurant and chow down on Nathan's Famous Hot Dogs. We will attend a performance at Side Show by the Sea Shore. The brave at heart can cap off their visit with a ride on the historic "Cyclone" roller coaster.

We will be visiting Coney Island during the 100th year celebration of the first amusement park in the United States. During the first half of the 20th century Coney Island was the largest amusement park in the world.

The convention headquarters will be the Best Western Hotel-on the Hudson, 26 Route 59, Nyack, NY 10960. The Best Western room rates are \$89 a day. For reservations call 845-358-8100 and ask for the CHS room block. FAX number 845-358-3644. Rooms are subject to .8125% sales tax, parking is free, as well as local phone calls up to 30 minutes. The Best Western rooms include continental breakfast.

Please note, book now, as rooms will only be held for us until June 14, 2004. We look forward to a great convention and hope that you will attend.

BW

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Registration and Best Western Hotel room block closes on June 14, 2004. Confirmation notices will not be sent.

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Al Stencell: 416-694-4545.

Email: stencell @ sympatico.ca

Or Alan Campbell: 770-594-9440

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BW

every afternoon and evening."

During that season many times I would wander into the elephant tent where I would sometimes stay for an hour, usually having a pocketful of peanuts or a little candy for them. After I had made one or two visits, the old elephants seemed to know that I was their friend and sometimes I would think from the welcome that they would give me when I went into their big canvas home, that they knew that I was the man that paid for their hay and oats. If not that, they did know that I was their friend, for the elephants are the wisest of all of the animal kingdom and they are certainly endowed with a great memory.

For many years back stories of different kinds have been written about the sagacity of the ponderous beast, perhaps more than all other animals in the circus business.

Not long ago I heard a story of a young couple who got married and went housekeeping. Shortly after, the young lady met one of her girlfriends and asked her what she thought was the best way for her to retain the love and respect of her husband. The girlfriend said: "Put a rose in your hair and always run out and meet him on his return home at the gate." This did not seem to satisfy the newlywed and in a few days she met an old lady friend and asked her the same question. The old lady replied: "I think the best way is to feed the beast." This I think will prove true with the elephant. If every time you visit them you will have a little candy or peanuts in your pocket and "feed the beast," that will go farther to retain their love than any other way.

Yet in my time in the business I had seen a few bad elephants and was always on my guard and ready to give the right-of-way to all elephants, be they good or bad.

Elephants are as kind-hearted and tender as women and respond to little attentions the same way. Further, like the gentler sex, when they get soured, it takes a long time to sweeten them, if it can be done at all. There is a strong family feeling among them and when one of them is sick, it would do your heart good to see the others give it attention.

A mother elephant will coddle and

humor the little one until it is spoiled. Baby Boo, the funny little fat heap that brought excitement and happiness to the huge herd of elephants belonging to the Ringling brothers, illustrated this point. Long after the tubby kid was big enough to feed upon the diet of its grown kind, it snuggled up to its indulgent mother who stroked and caressed the chubby body for hours. The little domestic stall was sacred ground and any intruding stranger was firmly swept out of bounds by the alert trunk. During the deep watches of the night, the mother swayed her four tons from side to side over her sleeping child. Usually when a baby elephant grows big enough to roam around and learn the use of its trunk and to play tricks, the mother becomes indifferent, but this fond parent was of a softer mind and when the little one got out of her sight, she raised an awful racket. Baby Boo is now a full-fledged performer, dancing in the front row.

The fondness of the elephant for children is a marked trait. Whoever has heard of an elephant hurting a child? At the Baraboo winter quarters of the world's greatest show, boys and girls mingle freely with the elephants and the latter cheerfully make room and never step on the feet of the little ones. This is more than can be said of horses.

The elephant is really of a loving disposition and very gentle and obedient. Once a strange case of love happened between one of the biggest beasts and a clown dog, a Boston bull terrier. The elephant was a quiet, old fellow who showed little interest in anything but his food, until the mot-tled terrier crossed his path. They looked into each other's eyes, paused, startled, and "the dance was on." They would play tug-of-war, roll a big rubber ball, and in many other ways display their fond-

ness for each other. At night the dog curled up beside the elephant and slept. This old elephant was over fifty years old and had been in the circus business for twenty years, but this was his first heart affair. The menagerie men looked upon him as a soured old chap who was no more likely to fall in love than he was to climb a tree.

To see the nervy, smug-faced dog and the bulky elephant at opposite ends of a show tent pad in true tug-of-war style was a funny sight. Although the elephant could have tossed the dog over a budding, the dog always came out the victor. The little rascal wriggled and jerked his head from side to side as though he were shaking a rat to pieces. The elephant, with just enough resistance to make it sport for the dog, followed wherever the terrier led. None of the other elephants liked the dog, which is characteristic of their kind, but they seemed to know that in an affair of love that it was best not to mix in.

A certain old elephant named Baldy one spring at the Coliseum in Chicago was having his picture painted by a young artist. In the picture Baldy had his trunk curled up and mouth open. A companion with a raw sense of humor began to toss peanut shells, chewing gum and cigar bits into the inviting mouth. Baldy didn't like this kind of food and by some process of elephant reasoning associated the painter with the insult. So, waiting his chance, when the picture was nearly finished, he fiercely dashed a quantity of water from his trunk over the paper and ruined the sketch upon which the man had worked so seriously.

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